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THE WORLD OF MUSIC

Interesting and Important Items Gleaned in a Constant Watch on
Happenings and Activities Pertaining to Things Musical Everywhere



JAN
SWEELINCK

BOEHM FLUTE, which has become exclusively "the" flute of the civil- ized world, is celebrating this year its centenary, as it was in 1832 that Theobald Boehm perfected his fingering system of ring-keys, its longitudinal rod-axles and pillar-mounting of the keys. The flute of the flute is lost in a remote an- tiquity, but it was not till the sixteenth cen- tury that it began to lay aside its an- tiquities and gradually develop into the instrument of flawless tone we now possess. The inventions by which Boehm glorified the flute have been applied also to the oboe, the clarinet and saxophone, thus rais- ing them to their present high estate.

RAVEL FESTIVAL CONCERT, given in Paris, had as leading soloist a first performance of his *Concerto in G major*, with Marguerite Long as soloist, and interpretations of his orchestral works, including *Chloé* (2nd Suite) and *La valse* with M. Pedro de Freitas-Branco, and the Concerts Symphonique of Paris as leader.

ORINO RESPIGHI conducted, on May 16th the world-première of his opera, *Egiziaca*, when it was given in con- junction by the New York Philharmonic Orchestra, as a benefit for its fund.

PHILHARMONIC SOCIETY of New York gave on February 2nd a Bach Festival concert with Mme. Wanda Landowska, harpsichordist, as soloist. Leading soloist was the *Partita in B-flat minor*, the *Chaconne*, the *Fantasia and Fugue*, the *Concerto in C major*, the *Concerto in C minor* and the *Concerto in D minor*.

SUPERVISORS NATIONAL CON- CERN held its Silver Anniversary at Cleveland, Ohio, from April 3rd to 5th. Among the leading events were a festival, a concert by the National School Orchestra of three hundred members, the Elementary School Festival, a pageant of "American Music in Community" and the "Jubilee" concert of the National High School Chorus and Orchestra. There were discussions of such questions as "Education through Music," "Problems of Rural School Music," "High School Voice Classes," by such authorities as Howard Hanson, Ernest Schirmer, Osbourne McConathy, Hollis Dann, and McMillan, John Erskine and Francis Condon.

RICHARD HAGEMAN'S "Caponsacchi," titled in English as "Tragedy in Arezzo," had its premiere at the Municipal Theater of Freiburg, Germany, on February 18th, with a re- ported fine success. The libretto, by our American playwright, Arthur Goodrich, is based on Browning's poem, "The Ring and the Book." The dramatic treatment of the story, the ballet and the parts awarded to the chorus are said to be especially effective. The American opera heard first in an American theater.

THE WOMEN'S SYMPHONY ORCHES- TRA of the City of Mexico has seventy- six members and, since its organization in May of 1930, it has had fifty-six ap- pearances.

BRONISLAW HUBERMANN, at one time well known in America as a violinist, recently played on the same concert at Amsterdam, the "Concerto in E" of Bach, the "Concerto for Violin" of Beethoven and the one by Brahms.

THE PHILADELPHIA OPERATIC SO- CIETY, oldest of American operatic organizations giving opera only in English, cele- brated its twenty-fifth anniversary, on April 26th, with a performance of Gounod's "Faust." In the cast were Henri Scott as *Mephistopheles*, Marvel Biddle as *Marguerite*, Herman Gatter as *Faust*, and Forest C. Dennis as *Wagner*. There was a large chorus, a complete ballet, and an orchestra of Philadelphia musicians. This was the seventy-fourth performance by the organization, which has presented the works of thirty composers and has given their first stage experience to such later artists as Henri Scott, Bianca Saroya, Paul Althouse, Marie Stone Langston and Louis Kreidler.

JOHANNA GADSKI, one of the greatest of Wagnerian singers, and especially noted for her *Brünnhilde* in "Die Walküre," died at Berlin on February 22nd, from the effects of an automobile ac- cident. Mme. Gadski was but little known to the world when Walter Damrosch in- troduced her to America as the *Elsa* in "Lohengrin" when it was given by his company at the Metropolitan Opera House, on March 1st, 1895. In the following year she created the rôle of *Hester Prynne* in Mr. Damrosch's opera, "The Scarlet Let- ter," founded on the novel of Hawthorne.



JOHANNA
GADSKI

SIR THOMAS BEECHAM arrived in America on February 25th, for seven weeks of activity as leader of the Philharmonic-Symphony Orchestra of New York. Sir Thomas has been completing the season which it was necessary for Arturo Toscanini to release in order that he might return to Italy for treatments for a nervous ailment of his right arm.

DR. WILLIAM C. CARL completed, early in March, forty years of service as organist of the historic First Presbyterian Church of New York City. In celebration of the event the church invited him to give recitals on the afternoons of March 1st, 8th and 15th; and on Good Friday, March 25th, there was a special evening service includ- ing the "Mass in G minor" (on the whole- tone scale) by Vaughan Williams and selec- tions from the "St. Matthew Passion" by Bach.

THE QUARTER-TONE PIANO, and music written for it, in the twenty-four tone scale, were heard for the first time over the air, when Hans Barth played harpsichord and pianoforte numbers in the Columbia Concerts of March 6th.

THE GREAT ORGAN of the Church of St. Eustace, of Paris, which has been for several years under reconstruction, was formally consecrated at a dedication service on February 18th, with His Eminence Cardinal Verdier, officiating and Joseph Bonnet, the world famous organist, at the console. This historic church was erected between 1559 and 1642, approximately, the period of the landing of our Pilgrim Fathers. In it is buried Jean Philippe Rameau; there Mozart attended his mother's funeral, Liszt led the first performance of his "Mass" and Berlioz of his "Requiem."

"THE BRIDE OF BAGDAD," a three- act American opera, with its score by Julius Osier of Kansas City and its libretto by Rev. Andreas Bard, D.D., had its première when given at the Temple Ararat of that city on February 2nd and 3rd. The work is men- tioned as rich in melody. Its story is based on an episode in the life of Haroun-al- Raschid, Caliph of Bagdad.

THE SYMPHONIC ORCHESTRA of the Musical Institute of the American Uni- versity of Bayreuth gave recently a program of compositions by Glinka, Cowles, Mac- Dowell, Gaubert and Chabrier. Just as MacDowell would have wished: not a pro- gram of MacDowell or of American music, but one in which the American composer is given a place beside those of other nations.

JOHN PHILIP SOUSA, internationally famous band leader and composer, died of a heart attack, at Reading, Pennsylvania, on March 6th, immediately after a banquet in his honor. He was born November 6, 1864, at Washington, D. C., and began the study of music at six years of age, under the instruction of his father, who was of Portuguese descent. At the age of thirteen he joined the Marine Corps Band, but, on a disagreement with the leader, took up teach- ing of the violin till, in 1877, he became first violinist in a company touring with Offen- bach's "Tales of Hoffman." At twenty-five he became conductor of the Marine Band, made it internationally famous, till in 1892 he organized his own Sousa Band. As a composer he became "to the march what Johann Strauss was to the Waltz and Sir Arthur Sullivan to the operetta." Mr. Sousa was a familiar figure in the office of THE ETUDE and, on his way to Reading, spent the day here as the guest of the Editor.

VISCOUNTESS SNOWDEN has been elected vice-president of the Covent Garden Opera Syndicate and has been at the helm while the chairman is in America. The Vis- countess has plans that in the end would mean opera for the masses throughout Great Britain. She is completing a scheme for a central organization in London which would provide continuous opera in that metropolis with regular touring troupes for the provinces. Viva Viscountess Snowden! May you have the wisdom to make your dreams come true.

THE COLLECTION OF ANTIQUE VIOLINS of the late E. J. de Coppet, who was the founder and financial sponsor of the celebrated Fonzaley Quartet, have been given by his daughter, to a music settlement of New York City.

THE MEMORY of Dr. T. Tertius Noble has been enshrined in a window erected in St. Thomas' Church, Fifth Avenue, New York, in recognition of his completion of a half century of service as an organist and composer for the church. The window contains five panels, the central one of which is devoted to St. Cecilia, patron saint of music; the left center one to St. Gregory (590-604), unifier of church song, and Mar- tin Perotin (1183-1235), organist of Notre Dame of Paris and first to write for three and four voices; the extreme left one to Jan Sweelinck (1562-1621), who invented the primitive fugue, and Henry Purcell (1658-1695), the chiefest of English musi- cians; the right center one to St. Ambrose (died 397 A. D.), organizer of Italian musical traditions, and Palestrina (1526-1592), creator of the purest and most perfect models of ecclesiastical music; and the ex- treme right one to Johann Sebastian Bach (1685-1750) and Handel (1685-1759) who brought the contrapuntal school of composi- tion to its greatest glory.

THE TORONTO MENDELSSOHN CHOR, under the baton of Dr. H. A. Fricker, held its annual festival on February 11th to 13th. Among the leading choral features were Bach's cantata, "Jesu, Joy of Man's Desiring," Benoit's secular cantata, "Into the World," and, for the first time on this continent, the "Spem in Alium Num- quam Habui" of Tallis, a motet in forty voices, for eight choirs of five parts each.

THURLOW LIEURANCE has had an- other recognition in the form of the naming of a new bridge which will cross the Little Arkansas River near the Wichita High School North) for his symphonic poem, "Minisa," which has won favor throughout the country.

NATIONAL MUSIC WEEK will be cele- brated from May 1st to 7th. American Music is to be the keynote of the activities for this year. Committees should get in early touch with their publishers, so as to have on hand the very best available ma- terials. This event is now celebrated yearly in more than two thousand communities.

FOR THE SECOND TIME there will be held at Venice, in the coming September, an *International Festival of Music*, under the auspices of the Biennial Society of Arts. The originator and organizer of the move- ment is Adriano Lualdi.

SIR FREDERICK COWEN, eminent English com- poser and conductor, cele- brated on January 29th his eightieth birthday. A din- ner in honor of the event was given on February 1st, by the Musicians' Club of London, at the Great Central Hotel. Sir Edward Elgar, president of the Club, proposed Sir Frederick's health; and Lady Snowden responded to the toast to "The Guests," proposed by Sir Hugh Allen. A program of his compositions was rendered with Sir Frederick Cowen acting as accompanist.



SIR FREDERICK
COWEN

(Continued on page 381)

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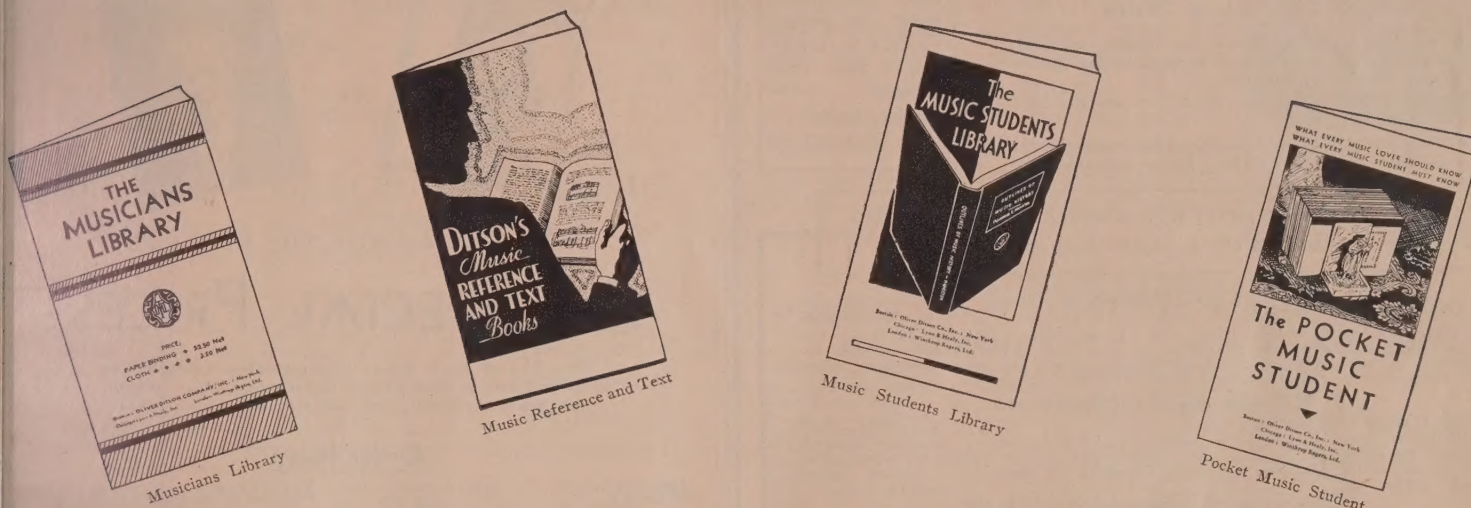
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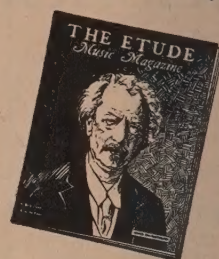
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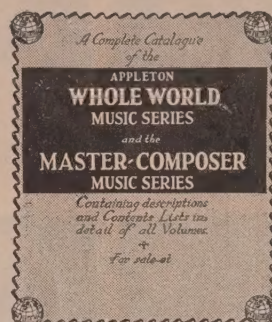
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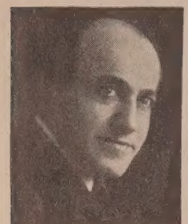


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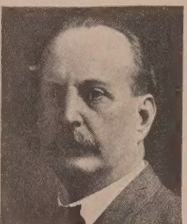
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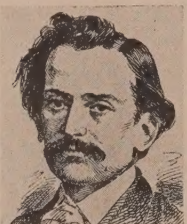
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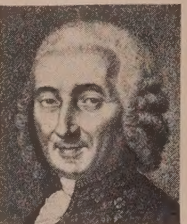
ERNEST BLOCH—B. July 24, 1880, Geneva. Composer, conductor and teacher. Ed. at Brussels Cons. and Hoch Cons., Frankfurt. Toured U. S. in 1915. Now resides in Calif.



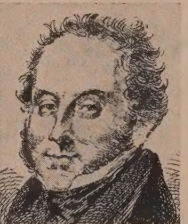
WILLIAM L. BLUMENFELD—B. Dec. 16, 1849, Bressbach, Ger.; d. Mar. 27, 1916. Cond., organist and comp. Stud. at Leipzig. Lived in Dayton, O. Songs and pf. pieces.



JACOB BLUMENTHAL—B. Oct. 4, 1829, Hamburg; d. May 17, 1908. Pianist and teacher. Pupil of Grond, Sechter and Halévy. Settled in London, 1848, as pianist to the Queen.



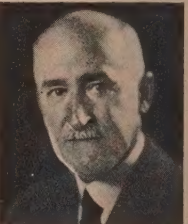
LUIGI BOCCHERINI—B. Feb. 19, 1743, Lucca, Italy; d. May 28, 1805. Composer. Fame rests on his chamber music. Prof. Had opera produced before he was 16. Wrote Standard Method for Harp.



ROBERT BOCHSA—B. Aug. 9, 1789, Montmédy, Meuse; d. Jan. 6, 1856. Composer and harpist. Had opera produced before he was 16. Wrote Standard Method for Harp.



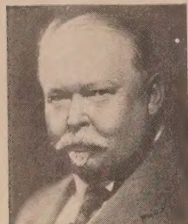
ARTHUR BODANZKY—B. Dec. 16, 1877, Vienna. Conductor. Stud. at Vienna Cons. Cond. of various opera houses in Europe. At Metropolitan Opera, N. Y., since 1915.



WALTER L. BOGERT—B. Dec. 7, 1864, Flushing, L. I. Vocal teacher, lecturer and author. Stud. with Max Spicker, Goettschius, Joseph, etc. Resides in N. Y.



MOISSAYE B. LAWSKI—B. Nov. 16, 1848, Notting. Eng.; d. Oct. 1908. Organist and Org. of Westminster Abbey and Church Mus.



THEO. H. F. BOHLMANN—B. June 23, 1865, Osterwieck am Harz, Ger. Pianist. Stud. with Klindworth, d'Albert and Moszkowski. From 1890, Prof. at Cincinnati Cons.



KARL BOHM—B. Sept. 11, 1844, Berlin; d. April, 1920. Pianist and composer. Pupil of Löschhorn, Reissman and Geve. Wrote *Calm As The Night*.



FRANCOIS ADRIEN BOIELDIEU—B. Dec. 16, 1775, Rouen; d. Oct. 8, 1834. French operatic composer. Taught piano at Paris Cons. Wrote *La Dame Blanche*.



OTIS BARDWELL BOISE—B. Aug. 13, 1845, Oberlin, O.; d. Dec. 2, 1912. Pianist, teacher and comp. Pupil of Moscheles, Richter and Kullak. Taught at Peabody Cons.



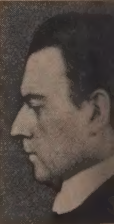
ARRIGO BOITO—B. Feb. 24, 1842, Padua, Italy; d. June 10, 1918. Composer and poet. Composed *Mefistofele*, libretto for Verdi's *Otello* and *Falstaff*.



ALESSANDRO BONCI—B. in 1870, Cesena, Italy. Operatic tenor. Has appeared with leading opera companies of Europe and America. La Scala, Milan, Italy.



CARRIE JACOBS BOND—B. in Janesville, Wis. Song-writer. Studied with J. W. Bischoff. Best known songs: *A Perfect Day* and *I Love You Truly*.



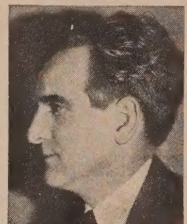
JOSEPH BON—B. Mar. 17, 1884. French organist and composer. Toured Europe, U. S. and Exponent of B. Cesar Frank.



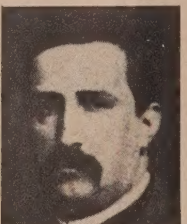
GIOVANNI BATTISTA BONONCINI—B. 1672, Modena; d. about 1750. Composer. Studied at Bologna. Wrote many operas and incidental music of all kinds.



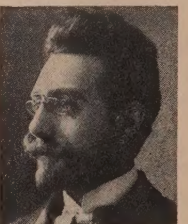
LUCREZIA BORI—B. in Valencia, Spain. Lyric soprano. Studied with Farvaro and Vidal. Debut in Rome, 1908. Metropolitan Opera Co., New York.



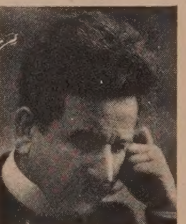
FRANZ C. BORNSCHN—B. Feb. 10, 1879, Baltimore. Composer and violinist. Studied at Peabody Cons.; taught there since 1905. Many works for violin, voice, orch., etc.



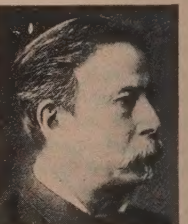
ALEXANDER BORODIN—B. Nov. 12, 1834, Petrograd; d. Feb. 27, 1887. Celebrated Russian composer; also noted there since 1905. Many works for violin, voice, orch., etc.



FELIX BOROWSKI—B. Mar. 10, 1872, Burton, York, Maine; d. Jan. 7, 1908. Hymn-writer and editor. Wrote *He Leadeth Me*, *Just As I Am*, *Asleep in Jesus*.



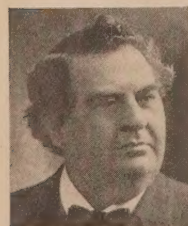
ENRICO BOSSI—B. Apr. 25, 1861, Salò, Brescia, Italy; d. Feb. 24, 1925. Organist, teacher and comp. Stud. at Bologna and Milan. Wrote operas, cantatas and organ works.



GIOVANNI BOTTESINI—B. Dec. 24, 1821, Crema, Lombardy; d. Jul. 7, 1889. Double-bass virtuoso and composer. Visited U. S. in 1848. Composed operas, oratorio and symphonies.



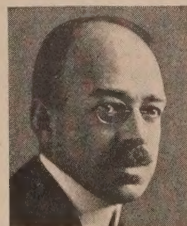
GEORGE B. BOWMAN—B. Oct. 18, 1848, Barnard, Vt.; d. Aug. 27, 1913. Organist, cond. and teacher. Stud. with Gullmant, Bridge, etc. Co-founder Amer. Guild of Org.



EDWARD MORRIS BOWMAN—B. Jul. 18, 1848, Barnard, Vt.; d. Aug. 27, 1913. Organist, cond. and teacher. Stud. with Gullmant, Bridge, etc. Co-founder Amer. Guild of Org.



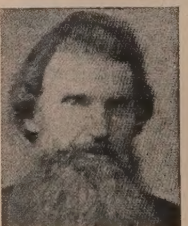
ANNA TOMLINSON BOYD—B. in Salem, Ia. Pianist and teacher. Pupil of Leschitzky and others. Director, Tomlinson School of Music, Berwyn, Ill.



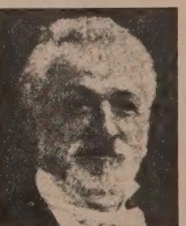
CHAS. N. BOYD—B. Dec. 2, 1875, Pleasant Unity, Pa. Organist, teacher and editor. Dir., Pittsburgh Musical Institute. Lecturer on Church Music.



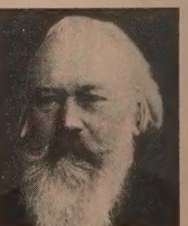
GEORGE FREDERICK BOYLE—B. June 29, 1886, Sydney, Australia. Pianist and teacher. Pupil of Busoni. Came to America in 1910 as teacher at Peabody Cons., Baltimore.



WILLIAM B. BRADBURY—B. Oct. 6, 1816, York, Maine; d. Jan. 7, 1908. Hymn-writer and editor. Wrote *He Leadeth Me*, *Just As I Am*, *Asleep in Jesus*.



GAETANO BRAGA—B. June 9, 1829, Gullianova, Abruzzi; d. Nov. 21, 1907. Cellist and composer. Wrote operas and instrumental pieces. Best-known work: *Angel's Serenade*.



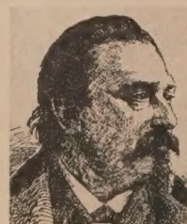
JOHANNES BRAHMS—B. May 7, 1833, Hamburg; d. April 3, 1897. Composer. One of the greatest masters. Influenced every branch of composition except opera.



ROBERT BRA—B. May 20, 1861, C. burgh; d. Jan. 1913. Violinist and writer on subjects. Ed. *Violinist's Etude*, in Springfield, O.



ROBERT BRAINE—B. May 27, 1896, Springfield, Ohio. Pianist, composer and editor. Son of preceding. Has toured as accomp. to Anna Fitzlu, Sara Bernhardt, etc.



FREDERICK BRANDIS—B. Jul. 5, 1855, Vienna; d. May 14, 1899. Pianist and comp. Came to U. S. at 14. Lived in N. Y. as teacher and composer.



GENA BRANSCOMBE—B. in Pictou, Ont. Pianist and composer. Studied at Chicago Mus. College and with Humperdink. Berlin. Wrote *The Morning Wind*.



SOPHIE BRASLAU—B. in New York. Contralto. Studied with Buzzi-Peccia, Sibella and Marzetti. Debut in 1913. Metropolitan Opera Co. since then.



LOUIS BRASSIN—B. June 24, 1840, Aix-la-Chapelle; d. May 17, 1884. Pianist. Pupil of Moscheles. His trans. of *Magic Fire Music* from Die Walkure is famous.



WILLIAM BREACH—Public School Music Supervisor. Former Pres. Mus. Super. Nat. Conference and Southern Conference. Dir. of Music, Board of Edu., Buffalo.



ANTON BRES—B. in Belgium. Carillonneur Grad. Royal Flemish Cons., Antwerp. Recitals on leading carillons of the world. Bellmaster, Mtn. Lake Singing Tower, Fla.



JOSEPH CARL—B. June 29, 1813. Composer and pianist. Studied in Leipzig. Wrote many photoplays.

The Most Precious Thing

THE MOST PRECIOUS THING IN THE WORLD IS THE HUMAN SOUL, WITH ITS CHALICE, LIFE. FOR THESE HAVE THE GREATEST HEROES OF THE CENTURIES SACRIFICED THEIR OWN. NO TREASURE IS TOO LARGE, NO EFFORT TOO VAST TO PLIGHT FOR THE PRESERVATION OF HUMAN LIFE AND THE RIGHTFUL PURSUIT OF THE HAPPINESS AND PEACE WHICH MAKE LIFE WORTH LIVING.

The life and happiness of such a child as is pictured on this page are above all things the most precious to its parents. For these they would sacrifice all of their wealth, their comforts, their joys, their everything. Therefore, with every thinking parent, the matter of the education of the child, and the training that will lead to its future success and happiness, are an ever-present responsibility. First its health and security must be safeguarded. It must have normal food, clothes, shelter, rest, exercise, fresh air, and all of those things which will make it a healthy animal. It must be protected from external dangers. All of these momentous factors, natural parents instinctively seek to provide. Then they begin to think about the child's mind and often far too late, its soul.

Modern life calls for far more than a training in the matter of the mere "fact" subjects which make up the background of an ordinary education. The child's character must be developed by those spiritual things which, intangible as the invisible rays from the unseen firmaments of stars, are yet so vital that human life becomes a mere shadow of monotonous existence without them.

We often think that teachers fail to realize this basic principle and that, because of this, many fail disastrously. The obligation to provide the best for the child is instinctive with the parent. It is admittedly quite often dormant. Parents who do not manifest this instinct are classed as unnatural. "Unawakened" would be a better word. Innumerable times we have seen that the teacher's problem has been one not of the pupil but of the parent. Vulgarly speaking, the teacher very often has to "sell" the importance of music to the parent, before much can be accomplished. Once the parent realizes that in the study of music there is something of inestimable importance for the future of the child, progress is naturally more rapid.

All of the teacher's approach, all advertising should be directed toward this fundamental human instinct—the natural parental impulse to do the utmost to foster and to protect the child. Just as the lioness fights to the death, to shelter her cubs, so will the human mother go to any extreme to secure for the child anything needful that can be obtained. Wise teachers instantly recognize this great elemental force and employ it for

the child's advantage. Many teachers would be immeasurably happier and vastly more successful if they could grasp the psychological importance of directing their efforts toward controlling this powerful life influence rather than trying to "sell" to the parent mere music lessons, pretty pieces and popular home entertainment. Get out of competition with the radio. You have something quite different to offer mankind; but utilize incessantly the fine radio musical programs to supplement your work. Discourage the child from listening to the barking and braying of cheap jazz programs just as it is your duty to discourage harmful movies and dangerous newspapers. The musical training of the child and the intelligent direction of its future through music as an educational and spiritual force are your responsibilities; and no other things can take their place. Christian Sinding, greatest of living Norwegian com-

posers, in an article in this issue wisely calls attention to the necessity of the child hearing good music from the outstart, so that the little one's music, like his speech, will be well organized and grammatical. The radio problem of today, which most concerns the teacher, is that of leading the child to discern between the master programs that are of such great value and the musical trash that, in large volume, pours in every day and night.

It is a paradox, but the music teacher is far more necessary now than in pre-radio days, as a kind of musical guide in the home. Once the parent could control the introduction of musical trash into the household. Now, this is impos-

sible. On the other hand, the radio brings marvelous musical treasures daily, which have great importance in supplementing the teacher's work. The direction of the child's musical progress depends largely upon the understanding of the use of these modern musical miracles in connection with the musical training which the teacher and the teacher only can bring to the home.

THE ETUDE for years has saturated its pages with opinions of great men and women upon this subject. In the second grade Instruction Book, "Happy Days at Music Play," the teacher is provided with a musical text book that actually gives pictures of eminent public men who have gone out of their way to stress the great importance of music study. Teachers, with a serious regard for their profession and its relation to the most precious thing in life, should carefully collect and preserve opinions similar to that of Dr. William R. Harper, late President of Chicago University and one of the most distinguished of American educators, who is quoted as saying, "If I could teach my child only one subject, that subject would be music." This is a worthy motto for American homes.



"MUSIC STUDY EXALTS LIFE"

THE ETUDE desires to express its thanks to Mr. Francesco DeLeone, for this charming, youthful picture of a young lady in Bluefield, West Virginia, taken while playing from THE ETUDE MUSIC MAGAZINE, his famous composition, "Forest Flowers."

SHE RANG DOOR BELLS

THESE is a line in the Jewish Talmud which resounds with common sense. It runs: "Do not be ashamed of any labor, even the dirtiest; be ashamed of only one thing, namely, idleness."

During the late and unlamented depression, many teachers found themselves in a position where pupils were hard to secure. They assumed therefore that work could not be obtained. We know of one teacher, however, who determined to be occupied at any cost. She had something to sell; and she set out to find a market. This she did by selecting a desirable residence district and going from house to house until she found homes where there were young children. She put her pride in her pocket and donned a garb of common sense.

In many homes she found people who looked upon her as a kind of cheap book agent. Some of the most stupid were openly hostile, even insulting. Did that make any difference to our courageous friend? Not in the least. She put the proper appraisal upon such people and left with a polite smile of understanding.

In other homes she met parents who were just at the moment of seeking a suitable teacher for a little one. In a comparatively short time she had "all that she could do." Compare the difference in her real pride in having a fine class with what she might have lost in false pride by hesitating to do the practical thing. Such a teacher deserves honor and respect. It doesn't hurt to push door bells, if honest occupation can be secured in that way while other teachers are wishing for work that never comes without initiative and courage.

THE MUSIC TEACHER IN THE HOME

IN December your Editor attended the Twenty-fifth Annual Dinner of "The Bohemians" of New York. This remarkable association of musicians met in a splendid banquet in the new and magnificent Waldorf-Astoria Hotel. Under the presidency of Rubin Goldmark (nephew of Carl Goldmark), who, by the way, is one of the very finest toastmasters in America, and with the active secretarial services of Sigmund Herzog, "The Bohemians" led the way to the formation of the Musicians' Foundation, of which Dr. Walter Damrosch is president.

This Foundation has in the past rendered invaluable assistance to musicians in need, and it is at this writing planning the collection of a fund of three hundred thousand dollars to further its worthy object. If the reader could have seen the eight hundred guests assembled upon this brilliant occasion, they would have wondered what is meant by the word "depression." It was a very wise and progressive feat to give this dinner at such a "psychological moment," to indicate that, though some musicians have suffered during the financial stringency which has affected all lives, nevertheless others have been exceedingly fortunate.

Probably no more imposing gathering of notables in the music world has ever occurred. The mention of only a few of the best known reads like the roll of a musical hall of fame: Stojowski, Schnitzer, Friedberg, Lhevinne, Hutcheson, Schelling, Samaroff, Siloti, Bauer, Horowitz, Godowsky, Hofmann, Rachmaninoff, Zimbalist, Bodansky, Reiner, Kochanski and Kreisler, mixed with scores of others of the highest standing.

The speaker of the occasion was Dr. Walter Damrosch, who has the enviable gift of invariably hitting the nail upon the head. Among other things, Dr. Damrosch said:—

"Our country should be studded with millions of happy homes. These homes must consist of a gentle, smiling and loving mother, a stern, but forgiving father, and troops of obstreperous, naughty, disobedient, but altogether adorable children. And is this all? No, indeed! There must be in every one of these homes a piano and perhaps a violin, and, above all, a visit at least weekly of a patient, intelligent, strict but enthusiastic music teacher."

The visits of the music teacher to the home, in millions of cases in the past, have been of indescribably great inspirational value. The music teacher is a messenger of beauty, of higher culture, of a richer and nobler life. Our social structure has been enormously benefited thereby.

The music teacher is often far more than a mere artistic missionary in the household. Having all kinds of life contacts, based on a fine cultural training and being engaged in a work for the betterment of mankind, the music teacher, in thousands of homes, is constantly consulted upon all kinds of life problems. Because of this, the influence of these hardworking educators is far wider and far stronger than most people realize. They have been, in many instances, the *liaison* officers between the humdrum, routine-ridden mother in the home and the great outside world.

Dr. Damrosch has done more than any other one musician in America to employ the radio for educational purposes. Yet, he realizes that, no matter how wonderful the influence of the radio may be, it can never take the place of actual music study with living teachers in the home.

The radio, properly used, may become a precious supplement in all musical education; but, if it is merely turned into a lazy man's vehicle for entertainment, or a veiled conduit for the promiscuous introduction of advertising, its constructive value is wholly lost. Some radio interests have permitted broadcasts of ludicrous musical settings of commercial jingles, which have been repellent to thousands of intelligent listeners.

Our great public is learning that, no matter what may be done through mechanical music or through public school music, the music teacher in the home is a great progressive asset which cannot be adequately replaced by any other means.

CONTAMINATED MUSIC SUPPLY

BILLIONS of dollars have been spent in America to protect the water supply of cities large and small. Probably the state performs no more important service for its citizens than these feats of sanitation, through which scourges of the most terrible kind have been avoided. Some years ago we journeyed from Carcassonne to Toledo with the great British Engineer and Scientist, Professor Armstrong. In dramatic sentences he told of the early struggles to combat diseases by providing pure water. Much of this was done empirically and quite in the dark, because bacteriological science was in its infancy.

What is being done to protect our homes from contaminated music supply. The Radio Commission lays down certain regulations which affect and restrict broadcasting. It can not and could not very well control the musical taste of the performers permitted to appear at the stations. The wonder is that so very much fine music is constantly heard. This is everlastingly to the credit of the better broadcasting companies. On the other hand we hear some of the most terrible musical contraptions imaginable. Cheap musical products of badly trained morons, executed with a monotony that is little short of murderous, are piped "over the air" to millions of homes. In addition to this we hear songs with words of the commonest and most insinuating type—songs that in the olden days were associated with a maudlin crowd gathered around the cuspidors in a barroom. Surely these things must work damage in many homes. That they are a menace to music, every sensible person knows. The fact that in certain circles there may be a demand for them no more legitimizes them for widespread broadcasting than the demand for narcotics by a few would legalize their free distribution. People admit into their homes, from over the air, personalities so low, so vulgar and so common that if they came in person they would be thrown out.

Protect your music supply. Life is too short to have anything but that which is good. If you do not get enough good music, complain to your broadcasting station, and the owners will soon alter the situation. Their object is to please; and, if you tell them that the stuff they are giving you is producing musical typhoid fever, they will be quick enough to change. A good radio, supplemented by good programs combined with the experience of studying the music of such programs at the piano, becomes a real musical asset in the modern home. A poor radio, linked up with noxious programs, is a public nuisance; and there should be some law to protect people who have to listen to such programs because they are blatantly broadcasted through the loud-speakers of others in the vicinity.

A Visit to Norway, the Home of Grieg and Sinding

Including an Interview with
CHRISTIAN SINDING

By JAMES FRANCIS COOKE

FIFTEENTH IN THE SERIES OF MUSICAL TRAVELOGUES

THE DAY, when fortune takes you in the hand, she may lead you to the shores of a Norwegian fjord and permit you to glance down through a verdant forest to set with the glinting diamonds of the pure waters of the northern seas. You will find it hard to get your breath so overcome will you be with the beauty of the view. The freshness of the air, the candid frankness of the people, the vigor of the forests, the brilliance of the sun, all these will overwhelm you and you will find yourself exclaiming, "this is Grieg!"

You will see a *Papillon*, with dusty wings flying from flower to flower; down the fjord you will hear the sounds of the *Norwegian Bridal Procession*; surely the *Ball of the Mountain Kings* is right at your feet; *Solveig's Song* will be ringing up the hillside; for Norway is the home of Grieg and Grieg is Norway.

Musical Norway

IF YOU WILL FIND countless other beautiful and interesting musical matters you had not expected in this country of momentous things. How-antiquing Norway may be in spring not know, for it was full August we arrived in fascinating Oslo, printed to pay our tribute to Christian Sinding, best known for his famous composition *Frühlingsrauschen* (*The Rustle of Spring*). Sinding holds in this day the place in the minds and hearts of Norwegians once held by Grieg.

In all the Scandinavian countries none received such world wide recognition as music as Norway. The great scientific and mercantile accomplishments of Sweden and Denmark are representative of the very practical nature of the people. On the other hand we are that the Norwegian is a poet and a dreamer; but he is a dreamer who works. Edvard Grieg and Bjornson have intimated this in many of their works. "Peer Gynt" is mostly a preachment of the great dramatist to his own people.

You will not be in Oslo many minutes before being attracted by the splendid men and stately Norsemen of today and like-ly by the charm and beauty of the women, possibly the most handsome in the world. Here faces with "character" are where apparent. More than this, one that these remarkable folk have a natural and a poetical insight which readily leads to the creation of art works of dis-tinctive type which have been sought after by art loving people of all coun-

Political History

NORWAY is the northernmost country of Europe. It has an area of 125,806 square miles and a population (in 1930) of 1,900,000 people. At the same time the population of New York City with an area of three hundred and nine square miles in 1930, was 6,930,446. Sweden has a population of 6,140,000, and Denmark a population of approximately 3,518,000. It will be seen that Norway is, from the standpoint of population, the smallest

of the Scandinavian countries. Its artistic product is all out of proportion to its size and population.

Norway was consolidated as a nation under Harold the Fair-haired, in the latter part of the ninth century. In the tenth century it became Christian. From 1397 to 1523 it was united with the other Scandinavian countries. In 1814 Norway was separated from Denmark and made a part of Sweden. In 1905, after a famous bloodless revolution, Norway became an autonomous kingdom under Prince Charles of Denmark, who took the throne as King Haakon VII. Probably no more democratic country exists. One glance at the suburban residence of the King reveals a building far less pretentious than many of the homes of American men of wealth.

A Storied Past

NORWEGIAN ARCHEOLOGISTS are doing splendid work in uncovering relics. One of the most notable of these is a Viking ship which is displayed in a special house erected for this purpose, in the open air museum at Bygdøy. No American can look at this thousand year old vessel unmoved. Was this, perhaps, the very boat that Lief Ericson used when he touched the rocky shores of New England centuries before Columbus took

the far more placid southern route to San Domingo? How could such a small, shallow craft breast the mountainous waves of the iceberg-studded North Atlantic? What manner of men were they who manned this picturesque ship? You unconsciously look with admiration upon their descendants standing around you.

Oslo, the former Christiania, is a fine little city with a population so busy and so contented that you wonder why any Norwegians ever forsook it to come to America. It is a city of clean streets, splendid traffic regulations, attractive shops, many parks and monuments, and a kind of hospitable atmosphere that makes the American feel instantly at home. Despite the lovely vista stretching toward the Royal Palace, it has little of the stateliness of Stockholm, which makes that city one of the most magnificent in Europe. Yet there is something unforgettable about Oslo; and that something is the spirit of the people themselves. The Norwegians have the reputation of being different from the Swedes, in that they live in a realm of the idealistic. Their poets and musicians have produced works that have a far wider international currency than those of other Scandinavian countries. The National Theater, and the National Gallery, with its beautiful mural-



DESIGN FROM THE PROW OF A VIKING SHIP

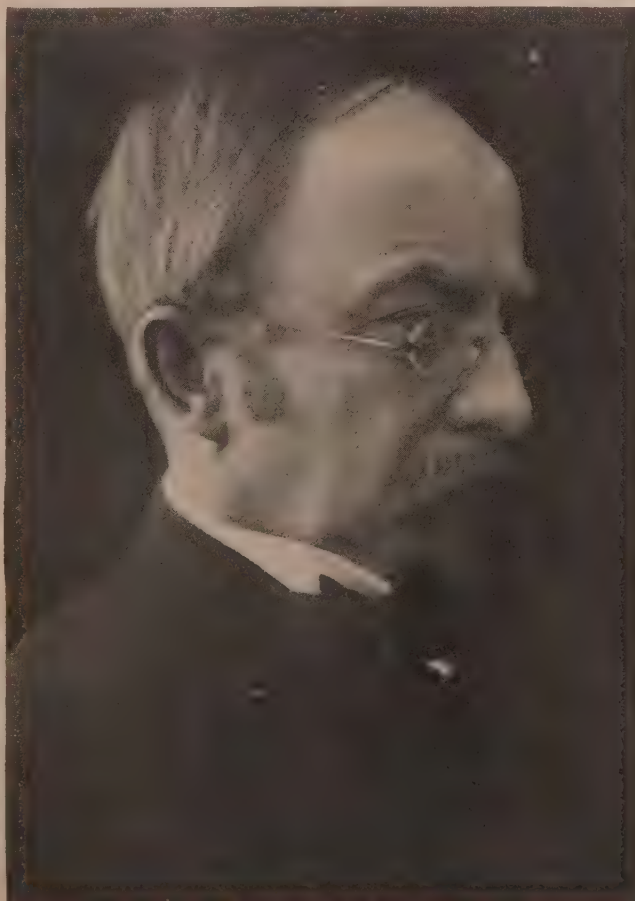
lined hall, provide Oslo with splendid facilities for concerts, and concerts of the highest character are many during the winter season. Traveling virtuosi know that the citizens of Oslo are very understanding and discriminating and therefore welcome appearances in the Norwegian capital.

We Meet A Norseman

AMERICAN READERS are so familiar with the music and musicians of Norway that it is scarcely pertinent to this article to repeat material which has appeared in these columns many times. Fortunately we were in knowing, by correspondence, that extremely gifted present day Norwegian master of pianoforte music, Trygve Torjussen, who is personally just as charming as his compositions. When we called on Torjussen he was out and we were obliged to wait. On the top of his piano was a high heap of THE ETUDE MUSIC MAGAZINES, which he had received for years.

On entering, Torjussen greeted us like an old friend and said that he read THE ETUDE every month, from cover to cover. Although he has never been in England, America or any English speaking country, he converses in English almost without an accent. In fact one is constantly surprised to find the number of Norwegians, on the street and in the shops, who speak English fluently. In Sweden and Denmark it seemed as though one heard far more German than English. Torjussen took the writer under his care, and we were inseparable for a week. In fact, he gave up all of his professional engagements to make our visit delightful. Such is the warmth and sincerity of the Norwegian hospitality. The writer was naturally more anxious to secure musical information; but Torjussen was true Norwegian and concerned most in seeing that we got a glimpse of Norwegian home life and the artistic and archeological wealth of the country.

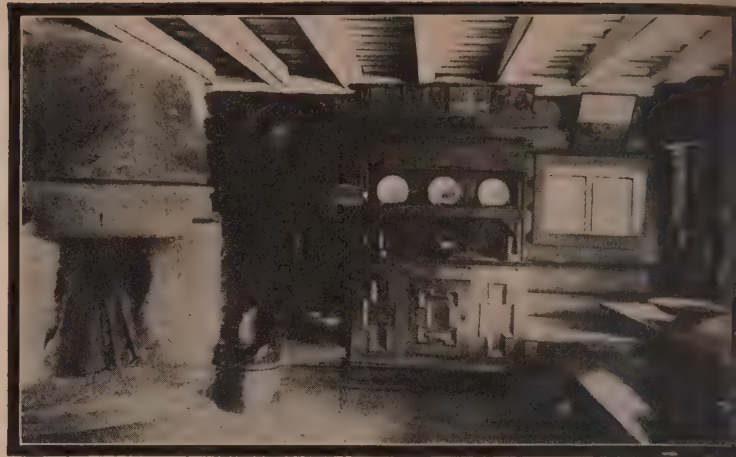
Unfortunately the National Theater was closed and we could not see performances of Ibsen or Bjornson; but we did "do" the Oseberg Viking with a thoroughness not to be forgotten. This remarkable relic was found in a mound located in a fen. In the cabin of the ship, when it was found, was entombed a queen with her bondswoman and a wealth of treasures that flashed a light into distant centuries. Rich rugs, beds, clothes, lamps, scissors, and even apples, were perfectly preserved. The ship is sixty feet long and its greatest width is about fifteen feet. Some feel that its shallowness indicates that it was intended for cruises in sheltered waters. The antiquity of the ship is indicated by



CHRISTIAN SINDING



A CHURCH IN THE OPEN AIR, NORWEGIAN MUSEUM AT OSLO



INTERIOR OF AN OLD NORWEGIAN COTTAGE IN THE NORWEGIAN MUSEUM AT OSLO

the fact that it was discovered that the mound had been plundered by robbers as early as the eleventh century.

A Musical Viking

THE OUTSTANDING musical figure of Norway is, of course, Christian Sinding. His residence is close to that of the Royal Palace, and he tenants it for life, by courtesy of a grant from the Norwegian government. Christian Sinding was born at Kongsberg, Norway, January 11, 1856. He studied pianoforte and harmony with L. Lindeman, in Trondheim. Between 1874 and 1877 he was in Leipzig, studying at the Conservatory, under Reinecke, Schradieck, Jadassohn and Kretzschmar. It is interesting to note that, the year after Sinding's departure, Theodore Presser entered the Conservatory and studied with the same teachers. After graduation Sinding made Oslo (Christiania) his home and soon received a further stipend, which enabled him to continue his studies in Berlin, Dresden and Munich.

Sinding's fame, with the exception of a few numbers, rests upon works in the larger form. His art is heroic, while that of Grieg is lyric. He has written an opera, two notable symphonies, excellent concertos and a great number of smaller works. Fate brought his widest renown, however, through his delightful piano idyll, *The Rustle of Spring* (*Frühlingsrauschen*), which enjoys the reputation of being one of the most widely played piano pieces in the world of music. He told us that it was merely one of a large number that he wrote at one time, and that he then had not the slightest idea that it would achieve such widespread popularity.

Sinding, despite his age, is extremely active. We heartily wish that we could show our readers a series of cinema pictures we took of the master, and that they thus might see his lively steps around his estate. Like his fellow Norwegians, he was most cordial and hospitable. The interview was conducted in German, as he speaks no English, and the writer is unfortunate in not being able to speak Norwegian. In recalling his days at Leipzig, Sinding paid a special tribute to Reinecke.

A Word Picture

"HE WAS A man of virile and positive opinions, else he would not have been able to hold his place at the head of the Conservatory. Though he respected the opinions of others, yet he felt that, in music above all arts, one must retain an individual opinion of his own. His ability as a teacher was indicated by his intense interest in the student. This was magnified when he found that the student was a hard worker, because he believed that nothing could be achieved

without hard work. His importance as a teacher was also emphasized by his extraordinary clarity of thought. This was displayed in his playing as well as in his teaching.

"Reinecke's interpretations of the works of Mozart were models of the logical development of the composer's inspired thought. Every note was precisely in its right place and delivered with its proper values. Probably no performer has ever excelled him in playing Mozart. Mendelssohn and Schumann were his great gods. Wagner came, and poor Reinecke suffered thereby. It disturbed his comfortable conservatism and wrecked his peaceful nature.

"The progress of music, particularly since the time of Beethoven, has been an everlasting strife between the old and the new. (While Reinecke might have read that in Beethoven's day the composer of the 'Ninth Symphony' was thought by many of his contemporaries as a fit subject for an insane asylum, he, Reinecke, could not endure the iconoclastic Wagner). Music is and must be an unending evolution. Now, when so many feel that we have certainly reached the ultimate frontiers of noise in musical art, who can say that it will even end there. I remember an old professor at the Hochschule in Berlin, who contended that music really ended with Palestrina. Certainly the worst thing that could happen to music would be to stand still.

The Musician's Sacrifice

"GREAT AS may be the value of the possession of musical talents, for the good of mankind, they often cost

dearly the musician who possesses them. The possession of a talent imposes a great obligation upon the individual. He must give of himself to the utmost, and he cannot resist doing this, try as he will. The idea of greatness never occurs to a real master, no more than it occurs to a tree. As a tree must grow, so must the creative worker; and he is in the same manner unconscious of his growth. Grieg, who was sickly most of his life, as was Chopin, did not work for gain. He worked because he could not help it. He had to work. He never realized that he was great, any more than did Schubert. Sick or well, he had to produce. Of course there are great compensations, but the greatest of these is the thrill of creation itself.

"The technic of musical composition is a subject which must be definitely and specifically learned, and thoroughly learned, by all who would deserve the name of composer. Melodic inspiration is one thing and composition is quite another. During my entire career as composer I have carried with me a little booklet like this.* When a melody comes to me I jot it down carefully. Gradually I acquire quite a collection of themes, and then at my leisure I study these carefully and see how they may be most appropriately developed. If the theme is a good one and adapted to the purpose, it will develop and grow as though animated by its own force. To know how it should be expressed and developed is of course a matter of knowing the language of music. Many good

*Mr. Sinding presented the writer with a little autographed book of manuscript paper about four by six inches in size, in black oil cloth binding.

composers have been lost to the world cause they never took the trouble to study the grammar of music sufficiently. Some have been stupid enough to think that grammar would hamper their genius. It never hampered the genius of Milton, Dante or Ibsen; and it never hampered the genius of Bach or Beethoven. Brahms, all of whom were exhaustively trained in musical grammar.

The Fortunate Musical Child

"HOW THEN can we account for the occasional composer who apparently self taught? That is not so difficult a subject as it seems. The child who is brought up in a cultured home with cultured parents never seems to require the study of grammar. He speaks his native tongue as though by instinct. So with the music pupil. The pupil from infancy has heard only good music, well put together has little to unlearn. If however he has heard musical trash and has played pieces that have been carelessly or illogically made, he has stored within his mind something which becomes a part of himself, and when he comes to study the actual grammar he will have a great deal to unlearn before he can commence to progress. This is the reason why all of the music which surrounds a child's earliest years should be of the best. Possibly the reason why Mozart seemed as an infant, to know the grammar of music instinctively was because he never had any contact with bad music."

Sinding was particularly anxious to send a greeting to his American admirers. It seems lamentable that his best known piece, *Rustle of Spring*, was printed in America, largely in reprint editions of which he had no copyright claim and which, despite the vast sales, he therefore received no financial rewards. This piece he described as an "accident," and he seemed not to be able to understand why many of his other pieces, written at the same time, have not become equally popular.

We left Sinding and went back to Hotel Grand. Its exterior was ordinary but the rooms were palatial. Imagine finding oneself in a gorgeous chamber with no less than sixteen pieces of beautiful Louis XIV furniture and a chandelier with thirty-six brilliant lights. This elegance for less than one is accustomed to pay at an ordinary hotel in New York City. The meals were excellent, the service unforgettably fine. Norwegian cleanliness knows no rival. At the Hotel the well known Norwegian conductor Johan Halvorsen (born at Drammen, March 15, 1864) paid us the honor of a visit. Halvorsen is one of the most popular violin virtuosi and composers in Europe. He is a man of most picturesque personality and great individual force.

(Continued on page 374)



VIKING BOAT AT OSLO

Scenes from the Life of Franz Joseph Haydn

A MUSICAL PLAYLET FOR CHILDREN

Prepared for Teachers Desiring to Provide a Special Feature for the Celebration of the Two Hundredth Anniversary Year of Haydn's Birth

By JAMES FRANCIS COOKE

EDITORIAL NOTE

Some years ago the writer issued a book of "Musical Playlets for Young Folks," presenting the early lives of the masters in dramatic form. This playlet, on the childhood of Haydn, has been especially prepared in response to a widespread demand. Naturally the dialogue of these playlets is largely imaginary, although it has been possible here and there to insert lines attributed to the composers by various biographers. The scenes, for the most part, are authentic and entirely within the realm of probability. Thousands of teachers have given these playlets, which call for extremely simple scenery, costumes and accessories. In fact, many teachers leave these matters to the imagination of the auditors, merely describing the scene in advance and letting the children play the parts in their ordinary clothes. Where white rias are used, some teachers have made them quite successfully from cotton batting.

CHARACTERS

Joseph Haydn (who was born in Rohrau, Austria, near Vienna)
 Mathias Haydn—a wheelwright—Franz's father.
 Maria Haydn—a cook in the home of the family.
 Johann Baptist Frankh—a singer and a gambler—little Haydn's second cousin.
 Anna Frankh—his slovenly wife.
 Georg Reutter—Imperial Capellmeister in Vienna.
 The Boys and Choir Helpers.

Scene I

Living room of the Haydn home at Rohrau, a town in Austria about one-half hour's journey from Vienna. The room is that of a laborer of



ST. STEPHEN'S CATHEDRAL IN VIENNA

the simple, hard-working German peasant type. Outside is the noise of someone pounding upon iron. Frau Haydn is putting the dinner upon the table.

FRAU HAYDN

Can't you stop that youngster from pounding on your new wheels in the shop? He is always making a racket!

MATHIAS HAYDN

Listen! He is not pounding. Just hear that rhythm! Did you ever know a child to keep time like that? I tell you, Maria, if he keeps on he may make a wonderful drummer. Wouldn't you feel proud if you saw him coming down the street, beating the big bass drum in the town band!

FRAU HAYDN

You always want to make that boy a musician. Why not make him a good, honest workman in your own shop so that he can be always sure of a good living? No, you want to dream and dream. What new dream have you had now?

MATHIAS HAYDN

Ah, Maria, what a dream it was. I saw our little Joseph in a great hall. It was the hall of the Emperor—

FRAU HAYDN

Shhhh! Let no one hear you. They will think you are crazy. Who ever heard of such a thing. Our son in the hall of the Emperor. Well, go on.

MATHIAS HAYDN

Yes, Josef was really there; and he was leading a great orchestra. There were forty players. And the Emperor said, "Now, Master Haydn, we will have some of your own music."



JOSEPH HAYDN

From a contemporary pencil portrait

FRAU HAYDN

You must have taken too heavily of the red wine, to have such a dream. The first thing you know he will go and become a musician like our cousin Frankh who is coming here today. Be quiet, here comes the lad. No, he is stopping to play upon your harp.

(Music in the distance like a harp. If a harp is not available a simple melody may be played upon the violin pizzicato—possibly Gavotte, by Gluck-Burmester, B. Schott's Söhne.)

MATHIAS HAYDN

Listen to that now! I do believe the child is picking out a melody. What does this mean?

FRAU HAYDN

It means that you have lost your head. Let the boy learn something by which he is sure of earning a good living. Look at cousin Frankh; he always wanted to be a musician, and now what is he? A gambler, and drunk half of the time.

(Enter Frankh)

FRANKH

Ah! I heard what you said. I suppose you want little Joseph to become a blacksmith, or a baker, or a tailor.

FRAU HAYDN

Far better that than waste his days as you are doing.

FRANKH

Perhaps you don't know that the musician to the Emperor makes more money in one night than Mathias makes in a week. Listen, Maria; this child has something that came from God; and God will direct his ways. God sent me here.

FRAU HAYDN

The devil sent you here.

MATHIAS HAYDN

Maria!

FRANKH

You'll not think it was the devil, when you hear what I have to say. At Hain-

burg, where I am schoolmaster, I have already made plans so that Joseph can begin his music lessons with the best master in the town, and entirely without cost.

MATHIAS HAYDN

The saints be praised!

MARIA HAYDN

What! Take my little Joseph away from me? He is only six.

(Music outside as before)

FRANKH

I am not taking him away. God is making a way for him. Hear him playing now. Not to let him go on and make beautiful music for the world would be like taking the song from that little Amsel bird on the tree in the garden. We are all born to do certain things in the world. The birds were born to sing, and so was Joseph.

FRAU HAYDN (crying)

But I can't let him go. I can't let him go.

MATHIAS HAYDN

Don't cry, Maria. Little Joseph will some day come back to us as a great man; and we must not let our selfish wishes stand in his way.

FRAU HAYDN

But the world is so big, and little Joseph is so small.

FRANKH

That's just it; you would keep him small by making him stay here. Come, Mathias, pack up the youngster's things. Don't listen to the whining of a woman who knows nothing of life and would cheat her son out of a career.

(Music of little Haydn picking out a tune on the harp off stage.)

FRAU HAYDN

Joseph, Joseph! I knew that I will never see my dear Joseph again.

CURTAIN FOR SCENE I

Scene II

The living room of Johann Mathius Frankh, at Hainburg, which is about twenty-five miles from Vienna. Present—little Haydn and Frau Frankh.

JOSEPH

Can I have a piece of Lebkuchen?

FRAU FRANKH

I never saw such a boy. Always calling for cake. What did you do with the piece Johann gave you last week?

JOSEPH

I ate it.

FRAU FRANKH

All at once?

JOSEPH

Yes.

FRAU FRANKH

There, you should have taken a bite every day and the cake would have lasted you. What are you doing now?

JOSEPH

Dusting my clothes.

FRAU FRANKH

One might think you were a Baron or a Count, that you have to fuss with your clothes all day long and wash your hands every hour.

JOSEPH

I don't like dirty hands.

FRAU FRANKH

Dirt on the hands is a sign of honest labor. Go to the harpsichord now and play that piece by the great master, Handel, that your cousin Johann taught you last week.

JOSEPH

I can't.

FRAU FRANKH

And why not, pray? He made you practice it an hour every day for a month.

JOSEPH

He whipped my fingers so hard yesterday that they hurt.

(Enter Frankh)

FRAU FRANKH

Did you hear that, Johann? Always excuses. He is good for nothing.

FRANKH

I whipped your fingers until they hurt, did I? And what better cure is there for lazy fingers? Go to the harpsichord at once.

JOSEPH

Yes sir.

(He goes to the harpsichord and plays Little Prelude in C minor, by Bach (348 Presser Edition). Johann grumbles all the time.)

JOHANN FRANKH

Look at the way the brat holds his fingers. Can't you play the right expression marks? Hold your arms up. That's too high. What a fool I was to try to teach this child; he is only fit for labor at the forge, like his father. No, don't stop. Play another piece, and don't play that thing you said you were trying to compose. The idea of an eight year old boy trying to compose!

(Joseph stops)

What did you stop for?

JOSEPH

I can't play if you talk all the time. Besides, you always tell me not to talk when you are playing.

JOHANN FRANKH

You impudent young cur! Now I'll give you a thrashing.

(Takes up a ruler and rushes to whip Joseph but is stopped by Frau Frankh.)

cians in the country is coming. And don't start scraping on that fiddle while he is here.

(Little Haydn leaves the stage.)

Frankh powders his wig. He gets the powder all over himself and has great trouble with brushing it off in time.

Frau Frankh enters backward, bowing before Georg Reutter.)

FRANKH

And you didn't come to offer me a

REUTTER

Well, hardly. In fact I never hear you until the pastor gave me the address of this boy.

(Enter Joseph)

FRANKH

Now, Joseph, you see why I have such care to train you. Bow very low for this is the greatest musician in Vienna and he is going to take you to the St. Stephen's Cathedral, built in Vienna where you will have a chance to become a great man.

JOSEPH

Greater than you, cousin Frankh?

FRANKH

I am afraid so.

REUTTER

He is a nice clean boy.

FRAU FRANKH

If he took as much care of his person as he does of his clothes, he would be able to play much better. What have you to say, Joseph?

JOSEPH

(Bowing low before Reutter)

Oh, Sir! I could cry!

CURTAIN

Scene III

The choir rehearsal room at St. Stephen's Cathedral in Vienna. Joseph must be dressed as a boy very much older than in Scene II. In fact some of the incidents herein occurred when he was seventeen; but, for the purpose of the play, the material at hand, dramatic license would warrant the necessary change. Several boys are sitting about studying whom is Joseph.

JOSEPH (pulling a cake from under his coat)

Look, fellows! Look what the valet gave me.

FIRST BOY

How did you get it?

JOSEPH

I was standing outside of the pastry cook's shop, taking in the smell that came from the ovens; and the man who owns the whole shop caught me sniffing the air and said that he had seen me in church. Then he said, "Won't you sing in and sing a solo?" I did, and he gave me this great big cake and said, "Be good and industrious and serve God continually."

SECOND BOY

Well, we'll be industrious.

(All of the boys grab the cake and eat it greedily.)

THIRD BOY

I'm so tired of making processions. Every time some noble wants us and then there is a great funeral we are trotted out like a lot of ponies.

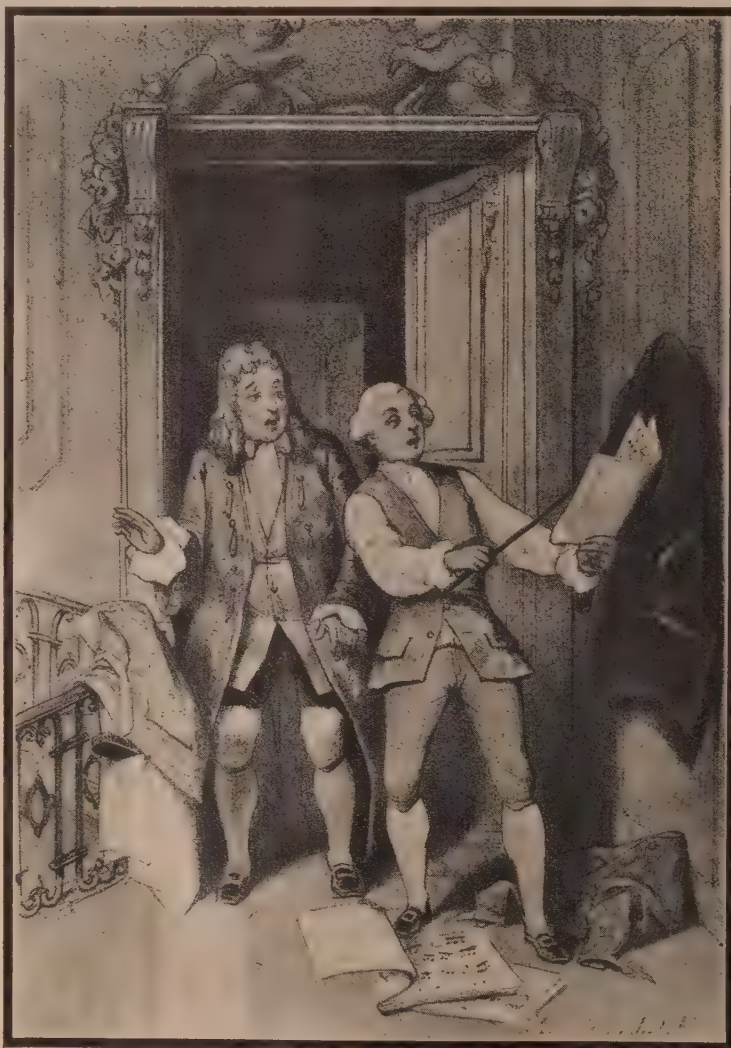
JOSEPH

Shhh! What if old Reutter should hear you?

FIRST BOY

Well, some day we will be out of Vienna and then we won't have to go dirt-poor and hungry.

(Continued on page 384)



Haydn, as a youth, was the valet of Porpora. This picture shows the older master discovering Haydn playing conductor.

FRAU FRANKH

Stop. He deserves a whipping; but you'll get him a-crying and keep me awake all night.

JOHANN FRANKH

Some day he will thank me for teaching him manners and keeping him from being a lazy lout.

(The door bell rings)

JOHANN FRANKH

Now who is that at this time of day?

JOHANN FRANKH

(Looking out of the window)

Look! Look! What honor has come to our home? It is the great Georg Reutter, His Majesty's Court Kapellmeister from Vienna. Now, woman, who says that honest labors are not rewarded? The Emperor has heard of me and is sending Reutter to offer me a post. Hurry, open the door!

(Frankh primps before the mirror. He sees Joseph.)

You rascal. Get out of here. Don't you know that one of the greatest musi-

FRANKH

This is the greatest honor that has ever come to our humble home.

REUTTER

Oh! You praise me too highly.

FRANKH

Not at all, Your Excellency. Your masses are marvelous. I have played them in our little church for years.

(The sound of a violin is heard in the distance, playing Lascia Ch'io Pianga by Handel [Presser Edition 25569].)

Confound that boy! I told him not to play while you were here!

REUTTER

I beg of you not to stop him. His tone is wonderful.

(They listen in silence until the piece ends.)

REUTTER

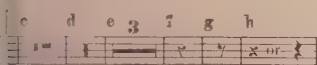
This child has a God given talent! It was about him that I came to see you. The priest told me that he has a beautiful voice. I need new choristers, and you

What Every Music Lover Should Know About Rests

By EUGENE F. MARKS

WHAT IS more impressive or effective than silence after an outburst of oratory! In music we can find such dramatic points of silence, for example, in the climax towering measures, in the change from the *adagio* to the *grave tempo* near the first movement of Beethoven's Op. 13 (sixteen measures from the beginning). However, silence or rest in music has no place for inactivity on the part of the performer, but rather a sign for a fresh attack.

Of the various modern rest-signs, the *breve* (marked to the beginning of the fifteenth century) although rests were in use as early as 1200. We find the old semibreve (marked to the beginning of the fifteenth century period except (a) in the following,



As the rest of our greatest music, the whole note. At present it is the power of silencing any entire phrase, irrespective of the designated nature, while the old *breve* (pausa) (marked at (b)), represents two measures of silence, and a combination of two signs indicates three measures of silence (c). Still further we find the imperfect long rest (d) to indicate four measures of silence. However, these indications, excepting the semibreve (whole) rest, are rapidly disappearing, the clearer sign of the whole note (e) and a numeral written above it to indicate the number of measures to be silently as at (e) presenting a three-measure rest.

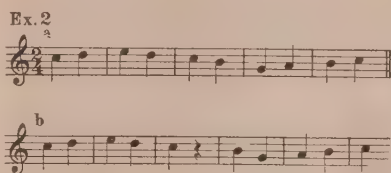
These old rest-signs handed down, have caused much confusion and proving a hindrance to music pupils, were two very different signs, the semiminim consisting of a hook or head to the right, in value equal to our quarter rest and representing it as the croma, a stroke with a hook to the left, our present eighth rest. Luckily the semiminim sign has been largely superseded by clearer, more definite signs (h), that it is scarcely encountered in modern editions, even in the old classics.

Relative Importance of the Rest

A REST possesses a double function. For, in addition to its tendency of sustaining the measure, it defines the limits of musical

In the eighteenth century, the versatile Jacques Rousseau defined music as "the art of combining tones in a manner agreeable to the ear," while the music of today is taught to recite, "Music is a succession of sounds agreeable to the ear, but if an interminable continuance of sounds, however agreeable, were possible, it would prove as hateful and appalling as the desert to the lone traveller upon a lifeless waste. Whichever direction he beholds the same vast dreariness equally causes him to lose his reason. To see the great necessity of rests in music, to break the monotonous continuity of sounds. But to be pleasing and agreeable to the ear, breaks cannot occur

haphazardly for this would result in an irregular flow of sounds, a noise without sense or significance. Let us take a short sketch to test this truth (a):



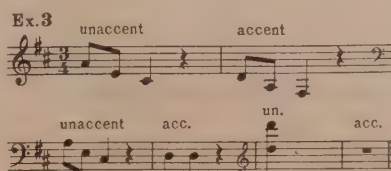
This chain of tones, while possessing tonality (key), rhythm (accents, indicated by the bars) and a strong tendency towards a melodic outline, still is lacking in proportion and is decidedly unsatisfactory to the feeling as music. Let us break the monotonous phase of this chain by the insertion of a single rest dividing the line into two equal parts as at (b), thus adding the missing element, and we perceive that it immediately enters the realm of true music. Consequently, this shows the great power of a rest to denote proportion and delimit a melodic finality or phrase.

To Preserve Balance

RESTS ARE sometimes used to secure and preserve phrasal balance. A most exquisite example of this use of a rest is exhibited in the *Scherzo* of Beethoven's *Sonata*, Op. 28. Owing to the rapid tempo of this *Scherzo*, the rhythmic pulsations are delivered according to measures (similar to waltz-pulsations). The simplest form of rhythm being the accented followed by the unaccented beat, the measure pulsations of this *Scherzo* must be ascertained before we know whether to consider the first measure as the accented or the unaccented tick of the pendulum-arc.

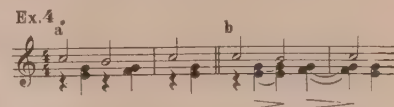
We naturally suppose the first measure (as it begins on the accent of the measure and starts the phrase) to be an accented one, and, counting forwards (accent, unaccent), find the eighth measure seemingly to be an unaccented one. But this measure is the resolution of the dominant-seventh harmony of the seventh measure, the two chords forming an authentic cadence which denotes the end of a phrase.

Besides, nature itself asserts that the ultimate concord of a cadence is more powerful than the preceding unsettled discord. Hence, we deduce that the eighth measure must be an accented one, and, counting backwards from this point, discover that the first measure is to be considered as an accented measure. Applying this knowledge to the last six measures of this movement where the balance-rest appears:

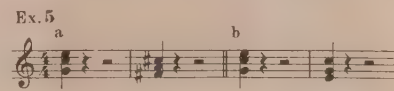


we find that the last note D (in octave) falls upon an unaccented measure. So a rest in the final measure is necessary to carry the momentum to an accent—the point of finality.

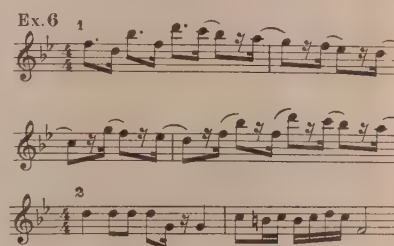
Outside of its realm as a proportional and phrasal factor, a short rest (especially in an accompaniment to a melody) is not in actuality always synonymous with silence. For example:



The ear continues the tones across the chasm of the rest periods, with the result as at (b). Hence, we have an axiom that, if a single voice sustains legato, all the other parts possess the same quality to some degree, even if played staccato. This naturally results in phrasing all parts simultaneously. That the rest does not always silence may be further shown by the following simple example in which all voices have rests after them:



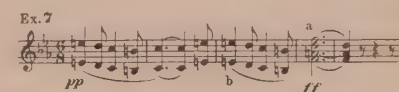
At (a) the musical sensibility is shocked; whereas at (b) it is perfectly satisfied. Why is this? Simply because the ear through *memory* extends the sounds of the first chord over the rests. It is not lost until a sufficient length of time has elapsed to allow the impression made to fade from the ear-memory. Consequently, we frequently encounter rests which are needless in representing time-measurement but are necessary as a means of indicating or producing a desired effect by a certain manner in execution. For example:



In portion (1) from Hadyn's *Sonata* in Bb, we observe that measures one and three are almost identical as far as the notes are concerned, but with the difference that, in the first measure, the notes are played connectedly, while, in the third measure, they are rendered with a phrasal disconnection produced by the rests. In example (2), selected from Schubert's *Impromptu*, Op. 142, No. 3, the rest is not at all important as a mensural item but is necessary as an executive symbol to produce a desirable stress or accent on the tone G, following the sign, through the fall of the hand lifted on the rest. Among modern compositions bristling with such use of rests may be mentioned the familiar *Humoresque* of Dvořák. This use of a rest may be compared to the *cæsura* pause of poetry, which even "cuts off" the last syllable from a word in order to produce a stress upon the syllable so separated.

Again, in the same way that the rest may be employed without its mensural importance, so there is allowed in music, in order to accommodate touch or denote phrasal peculiarities, the use of many short breaks not expressed in the notation. The following exhibits such a break from a

technical standpoint given by Beethoven in his Op. 7:



A necessary break must be made at (a) to allow the hand to give the *ff* stress upon the next chord. At (b) a break occurs between the two Eb octaves, which may be likened exactly to the *cæsura* pause of poetry, because, according to the phrasal requirements, the unaccented first Eb belongs to the following accented Eb and not to the preceding accented C which closes the preceding phrase. For the resolution of a cadence (which shows the end of a phrase) must fall upon an accent. The above excerpt has therefore been carelessly slurred, according to the modern idea of indicating the phrase by the slur. That many of these initial unaccented notes are detached from the main body of the phrase or figure of which they form a part is exhibited by the staccato touch (indicated by asterisks) in such examples by Haydn as follows:



We well know that the staccato dash or dot over or under a note indicates that the duration of the sound is to be shortened more or less according to the sign used. The value of the note is to be completed by an interval of silence. This means that rests are hidden or understood. It is these signs, together with the slur, which are used to indicate and govern the connection and disconnection of the sounds. Hence they constitute a most important factor in music-phrasing. As the relative staccato touches are familiar and restricted to one sound, it remains for the slur to designate motives, groups, figures and other formations of music larger than a single tone.

It is these designations which call into use the hidden rests. For instance, in moderate or quick tempo, when two notes of equal length are joined together by a slur, "considerable stress," reads Grove's Dictionary, "is laid on the first of the two, while the second sounds not only weaker but also shorter than it is written, as though followed by a rest." Groups of two notes in which the second is shorter than the first may also be slurred in the same way (see the last phrase in Ex. 7. Here the first chord is played *ff*, while the second is played more softly and semi-staccato).

Sometimes we find groups of notes so slurred as to present a special figuration (usually imitative); in this case the last note must be shortened so as to bring into bold relief the delineation of the figure, even if in contradistinction to the rhythmic progression. Of such a class is the following extract from Hadyn's *Sonata* in D, (the points of silence or disconnection are indicated by the breathing-mark):



Many performers, after cutting the last note of the figure shorter, give a stress

upon the following note which begins the next figure. But this is not to be countenanced unless this beginning note happens to fall upon an accented part of the measure.

The earliest appearance of the rest, like the bar-line, was doubtless in connection with the end of the line of poetry and at those points where the singers breathed in the *musica mensurata* of the eleventh century. This power, in the modern use of the rest is still being extended in defining figures and groups of notes, not restricting itself merely (as formerly) to the broader sectional or periodic phrases. What this

application of the rest will finally lead to is mere conjecture, as art grows slowly.

SELF-TEST QUESTIONS ON MR. MARK'S ARTICLE

1. What, at present, is the sign for several measures' rest?
2. Give two definitions of music and state the weakness of each.
3. Describe an instance in which a rest is used to preserve phrasal balance.
4. In what case does a rest not denote actual silence?
5. In what sense may a staccato mark be said to denote a rest?

Simplifying the Rote to Note Process

By RUPERT M. GOODBROD

The rote to note process may be defined as the transfer of musical training from the ear to the eye, a process which causes the pupils to visualize music which they have previously learned by ear.

The logical place for introducing this process will depend greatly upon the capacity of the pupils, the previous musical training of the pupils and the ability of the teacher.

The introduction of this new type of training will be a crucial period in the musical training of a child. It is, indeed, a magic key which will open the world of music to children, for this process enables them to read music. Since most children enjoy rote songs, the teacher must be very tactful in presenting the rote to note process, since taking rote singing away from the pupils and substituting the new training is like depriving them of some old loved toy and giving them some new, and as yet undesirable, one.

However, if the rote to note process is presented to the pupils logically and as a stepping stone to the real enjoyment of music their young love for music will continue.

For the benefit of supervisors and grade teachers, the following systematic and thorough plan for presenting the rote to note process is presented. It will be well to follow these various steps if one would be successful in teaching this method.

Procedure

1. THE pupils review a familiar rote song, singing the words.
2. The teacher sings the syllables to the familiar rote song, presenting the syllables as an additional verse.
3. The pupils learn syllables by rote as an additional verse.
4. The entire song is charted upon the board with whole notes, in order that the notes may be visualized.
5. The notes are grouped into phrases and each phrase is numbered.
6. Children sing the syllables, indicating with their arms the progress of the notes. (The fact is stressed that when the notes rise and fall the voice ascends and descends in pitch.)
7. The pupils find like and unlike phrases. They may sing them in order further to notice the likeness and unlikeness.
8. The pupils sing the syllables as the teacher calls the number of the phrase. This part may be worked out in the form of a game. The pupils may choose partners with whom to sing phrases, or they may choose sides and have a contest. Also the idea may be suggested of having two always standing; when one sings a phrase correctly he may sit down and a new one stand. This game provides for two pupils always standing, thus taking away self-consciousness.

9. Pupils are provided with books and are told to find phrases in their books and correspond to the ones on the board.

10. With books flat on their desks, the pupils tap lightly under the notes, singing the syllables. (Tapping will teach time.)

11. With books still flat on their desks, the pupils sing the words of the song, tapping above the note.

12. With books held upright, the pupils sing the words without tapping, giving due regard to tone and all expression markings.

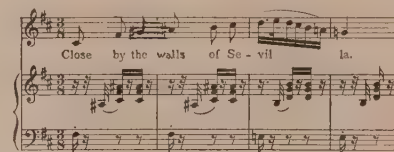
Musical Jargon of the Radio Clarified

A Popular Interpretation of Technical Terms Heard Daily Over the Radio

By EDWARD ELLSWORTH HIPSHER

Part XXIII

Seguidilla (Spanish, *say-gwee-deel'-yah*; Italian, *Siguidilla*, *see-gwee-deel'-lah*): A Spanish dance in rather slow triple measure. The most widely known is the one which Bizet introduced into his "Carmen."



Septet (Italian, *Settetto*; French, *Septuor*): A composition for seven voices or instruments. The instrumental septet is classed as "chamber music" and usually is written in the sonata form.

Serenade (Italian, *Serenata*, *say-ray-*

nah-tah; German, *Serenade*, *say-nah-duh* or *Ständchen*, *stend-shayn*) of the evening. (a) Music of a luring nature performed under the shadow of the one to whom it is addressed. (b) An instrumental composition character suitable for the above. (c) A pastoral cantata, such as Haydn's "Acis and Galatea." (d) A chamber music work in several movements, but little from a suite.

Service: A term applied more especially to a complete musical setting of Canticles and various parts sung by choir in the service of the Anglican Church.

Sestet and **Sextet** (English; Italian, *Sestetto*): A composition for six voices or instruments. The most celebrated position in this form is the famous "Lucia di Lammermoor" from Donizetti's "Lucia di Lammermoor". An especially noteworthy example is the close of Mozart's "Don Giovanni" which is unaccountably omitted from most performances of this masterpiece.

Shanty: See Chanty in this series.

Siciliano (Italian, *Seé-chee-lee-ah*): A composition with its name derived from a dance-song popular in Sicily, usually quiet and pensive, in 6/8 rhythm, with occasional use of the 3/4 time measure. Bach employs this in some of his suites, and Handel great use of it. The most successful modern example is the song of L. Mascagni's "Cavalleria Rusticana."

Siegesgesang (German, *see'-gues-sahng'*): A song of victory.

Sinfonia (Italian, *seen'-fo-ni-a*; French and German, *Sinfonie*, *soo'-nee*): (a) A symphony (which is usually in four movements). (b) A form of overture (which is usually in two movements).

Singspiel (German): A stage production in which spoken dialogue and music alternate, somewhat in the nature of the modern Gilbert and Sullivan operas. Originally there were only dialogues and solos; then concerted numbers were introduced; and finally Mozart established the classic singspiel with his "Eloise from the Seraglio." "The Marriage of Figaro" and "The Magic Flute" were first written in this style; but the spoken dialogue was later turned into recitative to suit the musical tastes of other countries. For instance, no opera with spoken dialogue may be produced at the Grand Opera of Paris.

Sink-a-Pace (English; French, *Pas*, *sank pah*): According to Praeger, a Galliard, which has five steps, was finally called a Cinque Pas (Five Steps). A term still used to distinguish the dance and its music from the many variations which they have undergone.

Sir Roger de Coverley: The name of the English dances of the early centuries which is popular at the present day. Originally called Roger of Coverley, the "Sir" was introduced by Addison. (Continued on page 377)



A GROUP AT FONTAINEBLEAU

One of the outstanding American musicians, at the last summer session of the famous American School of Music at Fontainebleau, France, was our own Thurlow Lieurance. He is here shown with M. Isidor Philipp and M. Camille Decreus. Lieurance received a wonderful inspiration at this remarkable school subsidized upon the most idealistic principles by the French Government. Many famous French musicians, including Pierné, took an immense interest in the works of this American genius.

This Music Teacher Laughed at the Depression

By RUTH E. MATTHEWS

A Teacher in a Mid-Western City so Manages His Activities That He Has More Work Than He Is Able to Do

THIS IS the simple story of a practical music teacher who by means of the application of business ideas triumphed where many others failed. He is the winner of the Piano Contest at the National Federation of Musical Clubs in Milwaukee. Many teachers will be glad to learn of Mr. Schaum's ideas.

"Music is an art, but teaching music is as much a business as well as an art," said John Schaum. When he was asked how he managed to run one of the largest piano classes in Milwaukee, he replied: "The music teacher is as much a salesman as the man who sells motor cars or mouse-traps. As such, he must first win his customer and his product must try to perfect the latter to the benefit of the former."

"Your customer," is an old maxim in the business of selling; so Mr. Schaum has been busy in his career to learn all he can about children. He completed a course in educational methods before he received his degree of bachelor of music. He likes to remember what appealed to a child and looked about him to find out the interests of children of today.

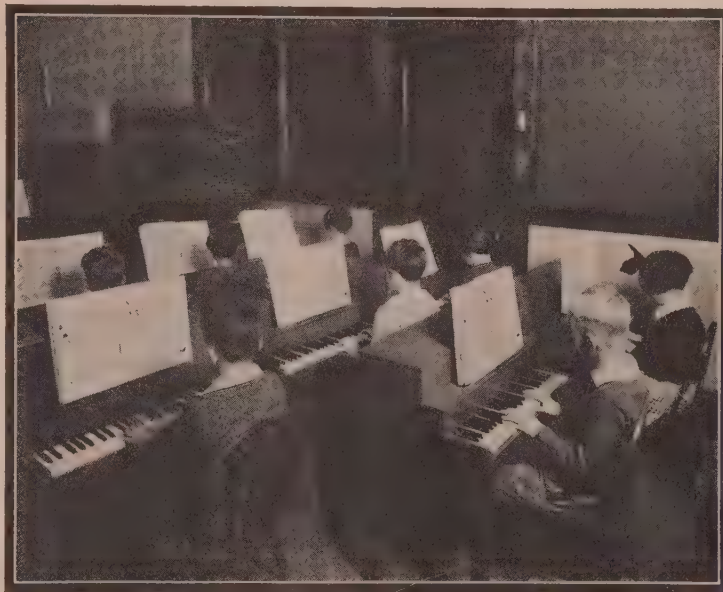
First of all, he decided, children of today are as noisy as those of yesterday and he must provide for them. Sound appeals to them more than anything else. *Ergo*, they would be producing it. *Ergo*, they would be learning to play on real pianos rather than using a silent diagram. Accordingly, the young instructor had eight pianos made especially for his studio. He had them painted a gay shade of blue and white to appeal to the child's sense of color. This scheme worked out with splendid results, for not only do the children enjoy playing at the miniature instruments, but they seem to get inspiration from them as well. Many an embryo musician is discovered among the young students.

Creative Ability Encouraged

WHILE Mr. Schaum does not include composition in the course of his instruction, he encourages creative ability whenever it is noticeable in a pupil. The child writes his compositions for the class and posts them on the board, and the entire class sings them. Or the composer may play them at a recital. The work of one student inspires another to go home and do the same. One young pupil of eleven wrote a memorable little piece entitled *The Bear* as a surprise for her teacher on her second year of study with Mr. Schaum. These little experiments at the piano are encouraged not with the expectation of developing genius, but for the benefit of the life of the average boy

dealing with the idea of color, Mr. Schaum devotes much time and study to decorations in the anteroom. It is at the beginning pupil receives his first lesson, and it is here that the student conceives ideas which he brings to his master's musical magazines and a musical scrap-book.

Color is the chief attraction of the room, for the same children must pass it every week; and some of them are just to "look around." A glass sign, illuminated by electric lights, is on the wall, and carries a slogan in connection with the phase of the work stressed that particular week. During football season, for example, an advertisement was shown running down the field



A PIANO BEGINNER CLASS IN MILWAUKEE

with a ball under his arm, shouting "Knock that scale for a touchdown!"

The Announcement Board

A BULLETIN board covers a portion of one wall on which are posted press notices of musicians and concerts, with special emphasis on the recitals and activities of any of the children in the class. This appeals particularly to the older ones, but the smaller tots are not forgotten. Pictures are posted for their benefit, such as photographs of musicians and covers of magazines whereon children are depicted playing some instrument or singing.

Musical magazines to suit every age are collected in racks and on the tables. Individual attention is called to specific articles which Mr. Schaum believes to be helpful or of special interest to certain pupils. In this way they acquire the habit of looking through the publications to find material on various phases of music. These researches form an excellent basis for a musical background which the child learns to develop with little aid on the part of the teacher.

A class record is, of course, included in the furnishings, with the name of each pupil and a place after his name for the "sticker" he receives after each lesson. The "stickers" are happy boys, which denote good lessons, and sad boys, which

signify poor lessons; but so far Mr. Schaum has had no use for the sad boys.

Colorful decorations in keeping with the season is another feature of this modern studio. In October witches, pumpkins and black cats form the background; in November, turkeys, pilgrims and reminders of Armistice day are used; December calls for Santa and Christmas trees, and so on. The birthdays of great composers are sometimes used as the keynote to the decorations of the week. In any event, there is always something new here for the child to discover on his arrival.

"All this takes time, but it is only a phase of the work of pleasing the customer," said Mr. Schaum. "If one works these schemes out in a business-like fashion it does not take as long as might be expected, and the results are certainly worth the effort."

Information on Tap

LEADING the way into his office, this enterprising teacher displayed a huge filing cabinet of the type used in large commercial concerns. In one drawer are contained ideas and suggestions for the studio and anteroom. They are subdivided according to type, such as, decorations, signs, bulletin board and leads. The last named are leading questions calculated to direct the child's curiosity toward a certain goal. The pupil, catching at the

question or remark, begins to wonder and, with a little prodding, such as a hint of the answer, proceeds to look it up for himself.

In another drawer one finds the report of progress of each pupil, along with remarks as to his individual difficulties or idiosyncrasies. Other files contain work Mr. Schaum has done during his university study and programs he has heard or played, which he has occasion to refer to now and then. Still others are filled with ideas and material on recitals, past and future.

"Recitals are the best advertisements," said the sales-musician. "From the tiniest children to the adults, the pupils enjoy them and so do those who attend them. It gives people who never thought of studying music an incentive to learn to play when they see what can be accomplished in a short period of time."

Costume Recitals

THE CHILDREN'S recitals are usually conducted in costume, with the numbers chosen to suit the occasion. At one time it may be a spring recital of "flower pieces," or a Halloween recital, in which case the *Witches Dance*, *Goblin's and Ghosts* and pieces of that nature are selected. One of the most interesting performances was a Schubert program, in which the life of the great composer was told by the children, with a young lad of twelve in the character rôle.

This boy had been an ardent devotee of Schubert since the time he was converted from compositions such as *The Last Call of the Fire Brigade*, and *Paul Revere's Last Ride*, to Schubert's *Marche Militaire*. When he had a repertoire large enough for the purpose, he donned the wig and costume of the period and with great enthusiasm went before his little public to impersonate the unhappy Schubert.

His case is an example of a phenomena which occurs often in Mr. Schaum's studio, for he believes in "selling" his music to the customer rather than forcing it upon him. If the customer prefers cheap music, let him buy cheap music; but if he remains long enough in the studio he will find that his taste has changed.

With the children, it is merely a matter of training and teaching them to discriminate. If they show a decided preference for cheap music, they can be brought to play better music a step at a time, studying musical appreciation as they go along. Their elders, however, want to play "just enough to amuse myself," in many cases, and care nothing for the history, principles and appreciation of music. These people are sold what they ask for. Eventually, most of them discover that they have overlooked the finest wares of the music shop; or they are surprised to learn that these products have been sold to them, unawares. Needless to add, these customers never regret their bargain.

SELF-TEST QUESTIONS ON MISS MATTHEWS' ARTICLE

1. In what ways may creative ability be encouraged?
2. What "decorations" in the anteroom furnish musical stimulus?
3. Give an original idea for a costume recital.
4. How may appreciation of the classics be instilled in the pupil?

Depressions and "Ancient History"

The United States has suffered nineteen depressions prior to the late and unlamented one out of which our country is now valiantly climbing. This depression soon will be also "ancient history" and we will all be laughing at the opportunities we may have missed through fear.

A Day in the Country

A NEW RECITAL IDEA

The following plan for a recital by young students was sent to us by Miss Zola G. Slaughter, a successful teacher and enthusiastic reader of *THE ETUDE*, who lives in South Dakota.

The interesting little story is to be printed on a program, it taking the place of the usual formal arrangement. At the end of the story a numbered list of the pupils will be printed, in the order in which they are to play, as indicated by the numbers throughout the story.

Once upon a time a group of boys and girls thought they would like to spend a summer's day in the country. One of them had grandparents who lived not so far away, near a dense woods. The farm house was large and roomy and the old folks wrote that they would be glad to see their granddaughter and her friends. So the children's parents took them by auto to the country.

It was (1) "In Vacation" (McIntyre) when there were many (2) "Spring Blossoms" (Muller). The parents stopped their cars by the roadside and gave the children permission to go (3) "Tripping Through the Meadows" (Brown) and listen to (4) "The Meadow Lark" (Ashford). One girl was stung on the hand by a (5) "Bumble Bee" (Spaulding), but she soon forgot about it when she got busy gathering (6) "Nodding Flowers" (Martin) and (7) "Red Roses" (Kern) out of which they made (8) "A Garland of Roses" (Spaulding). As the children were returning to the waiting cars they noticed a camp of (9) "Boy Scouts" (Brownoff) who were preparing to go (10) "On Dress Parade"

(McIntyre) led by (11) "The Drummer Boy" (Emerson) who kept time for them. The car drivers were getting impatient; so the children were soon back in their seats and speeding on their way, hearing in the distance the boy scouts singing a familiar (12) "Soldier's Song" (Steinheimer).

It being (13) "A May Day" (Rathbun), they drove late in the evening, arriving at the lovely country home at dusk. It was (14) "Bed Time" (Orth) for these old people, so, after grandmother had given her visitors a regular country supper and talked with them about (15) "Good Times in the Country" (Oesterle), they all retired, (16) "Three Friends" (Spaulding) occupying each room. Before going to sleep they watched the beautiful (17) "Moon Rise" (Preston) over the tree tops. Grandmother warned them and said (18) "Life in Spring" (Sartorio) in the country is very different from any other time of the year. (19) "At Dawn" (Cramm) the children were awakened by (20) "The Song of a Robin" (Warren). They arose, dressed quickly and, to their surprise, grandmother was up and had breakfast ready. While sitting at the table they all agreed to spend the day in the woods near by, and there they found their greatest fun watching (21) "The Squirrels Race" (Preston). Twilight was beginning to fall and the children felt tired from their many adventures; so they started back to the farmhouse. Grandmother was happy to have them with her again, and it gave her great joy to know the children loved the (22) "Woodland Songsters" (Schmeidler) as much as she did.

The Pupil's Waterloo

By J. W. DICKEY

Poor fingering has been the cause of many a juvenile pianist "meeting his Waterloo" at a pupils' recital. He boldly begins a scale or arpeggio, glides along for several measures, and then has to face the fact that he has run out of fingers. After feebly hopping over two or three more keys, with his fifth finger on each, he reaches the final chord, and the piece is finished. At his next lesson his teacher may remind him of the cause of his failure—poor fingering.

The best plan in curing this fault is one which is interesting to the pupils. The teacher should first explain to the child why adequate fingering is desirable. A singing legato, the basis of artistic playing, is impossible with poorly planned fingering. This can be illustrated to the pupil by "making the piano sing" a simple melo-

dy. Then, to contrast, the melody should be repeated, the pupil listening for the rough effect produced by non-legato. Specific places should be pointed out in his pieces and studies where the fingering used necessitates the least shifting of the hand-position.

After the pupil has grasped this principle, he should have an opportunity of writing fingering to compositions of his own or a lower grade of difficulty. (With little effort, the teacher can erase the printed fingering before giving the selections to the pupil.) The children are eager to play the pieces which they themselves have fingered and this has the additional merit of affording collateral reading. After correct fingering habits have been formed, it becomes easier to enter the fields of phrasing and of dynamic contrast.

Saying It in Thirds

By RENA I. CARVER

We often hear the caption, "Say it with Flowers." Students of music would do well to change it to, "Play it with Thirds."

When we find a finger passage in a piece that is so intricate that we have to turn it into a finger drill, then it is a good time to try several different schemes. Adding a part a major third above or below the

single passage and playing it as double thirds will change the fingering and rest the ear. Then the minor third may be substituted for the major. After trying these in different accents, it will be noted that the single finger passage is much easier when we return to it afresh. Mastering one phase of technic always helps another.

RECORDS AND RADIO

By PETER HUGH REED

GERALDINE FARRAR, recently celebrating her fiftieth birthday, announced her retirement from the concert-stage in favor of the radio. The wisdom of Miss Farrar's decision, we believe, is above reproach. It will be remembered that Miss Farrar voluntarily retired from opera at forty, and now, at fifty, she voluntarily retires from the concert-hall. Her faithful admirers need not weep, however, over her public abdication, for the radio, that miracle of the modern age, will hereafter bring her gracious personality to us in a more intimate manner than ever before.

Already Miss Farrar has given several concerts on the air, more successful in many ways than those we heard in the concert-hall. This opportunity for closely sensing her presence must have been genuinely welcome to her many admirers; for the radio has that power of bringing to every one of us the true individuality of the performer. Thus, if we have known the graciousness and charm of a given personality visually from a distance, and then come to know it on the radio, our enjoyment and appreciation of that one's art is made more complete. Miss Farrar, in a recent broadcast, said she might well be in each of her listener's drawing rooms singing personally to each of them—a pretty message and one most graciously projected.

Farrar the Magnificent

ONE OF the most glamorous personalities of the operatic stage was Geraldine Farrar. Those of us who knew her art will never forget the various characters that she inevitably re-created in every opera or music-drama which she essayed. Whether she was the frail, consumptive *Mimi*, the tender and pathetic *Butterfly*, the roguish *Cherubino*, the reckless and bewitching *Carmen*, the hesitating and sentimental *Charlotte*, or the kindly trusting *Elisabeth*, she was always interesting and fascinating in her portrayals.

Miss Farrar's was ever a plangent personality well suited to the operatic stage. Her voice, although of a beautiful and truly appealing quality, was not always equal, unfortunately, to the demands she made upon it. Her excess of zeal and her spontaneity of temperament made her sacrifice her tone again and again; and so, from the intensity of her dramatic gifts, her voice suffered considerably. When Miss Farrar retired from the operatic stage, she entered a new and more exacting field of art, the art of song projection. Here she was less successful, however, because her voice was incapable of great variety, and again because her most impressive quality, plangency, did not fit the material which she essayed.

On the other hand, Miss Farrar, in the concert-hall, brought to her public certain qualities which she had never given them in the opera-house, qualities of Geraldine Farrar, the woman, which could not fail to endear her to the hearts of her admirers. Here she was no longer the actress; instead she was a woman mellowed by time and experience, gracious, loveable, sympathetic and strangely beautiful (who among us will forget her hair so deftly silvered by the artist Time?)—a woman singing *lieder*. But the intimate

touch that was most essential to new artistry a vital, unforgettable, always missing to us. It was not we heard Miss Farrar on the radio we found this, and now, having lost we can only rejoice that she has to enrich the radio with her singing future.

Bach's Cantatas

TWO OF Bach's Cantatas, Nos. 140, come to us in an expressed performance by a notable choral society in Victor album.

Terry tells us, "To understand Church Cantatas it must be recognized that each was a detail in a religiously closely coördinated, of which was the Gospel for the day, who the sermon, cantata, hymns and elucidated or enforced." These were an integral part of the I Service.

Cantata No. 4, a setting of the hymn, *Christ lag in Todesbanden*, written for Easter Sunday, 1724, following Bach's assumption of the post at the Thomasschule in Leipzig, one of the most expressive works kind ever written and well repays study. Although each of its sections is founded upon the chorale of the hymn, there is no lack of variety in the music. The cantata is recorded in its entirety.

Cantata No. 140, *Wachet auf, ruft die Stimme*, text by the hymn Nicolai, was written for the twenty Sunday after Trinity, probably also in Leipzig. It is famous for its choral section, to be found on the side of the recording, which is the second verse of the work. This section has been variously transcribed for instruments. Only three sections of the cantata are recorded.

The Orfeo Catala of Barcelona, singing these church works, are the famous choral society in Spain. Their rendition is excellent in every way, particularly in Cantata No. 4. As in the soprano voices, noticeable in Cantata No. 4, mars the enjoyment of the recording of Cantata No. 140, ever, the fact that these works need weeks, but months, of study" to them as they should be makes of that these recordings were made an organization that was able to give this type of attention. The fact that they are sung in Spanish does not in any way destroy the beauty of the music.

Youngest Son of Bach

JOHANN Christian Bach, son of the famous Johann Sebastian, was the "London Bach" because he was there at an early age. His fame was established as a theater composer. His "Sinfonias" or introductions to opera has been released by Victor discs 7483 and 7484. It is played by the New York Philharmonic Orchestra under the direction of Willem Mengelberg. An English critic, speaking of the characteristics of this music, remarks that J. C. Bach "influenced the young Mozart very strongly."

(Continued on page 375)

"What Parents Can Do to Further the Musical Education of the Child"

The Gradual Unfoldment of the Little One's Musical Talent

By J. L. SCOTT

OF THE DEPARTMENT OF MUSIC EDUCATION, UNIVERSITY OF PENNSYLVANIA

THE ONE engaged in Music Education the two questions most often asked by parents are, first, "Should my child begin the study of music?" and, second, "What instrument should he study?"

Oliver Wendell Holmes was asked the education of a child should begin at. "One hundred years before the birth of Christ." He meant, of course, that conditions which effect the education of a child are rooted in the past. And so with the musical education of any child. But let us concern ourselves, at least, with conditions which parents can control and get at the answer of the first question, "When should my child begin to study music?"

Lullabies

THE wonderful opportunity and privilege of every parent to start the development of his child, and this opportunity can and should begin while the child is but a few months old. Mother should lull him to sleep with quiet and gentle lullabies, for here can be his first contact with tone and rhythm. No great variety of lullabies is needed. How and when they are sung are the important

Rhythmic Development

RHYTHM is a basic element in all music, and the sense of rhythm can be developed at an early age. So, while the child is but a few months old, comes the opportunity to help him in his rhythmic development. Mother can do much here with such rhythmic games and jingles as "Rock-a-bye, This is the way the baby rides," and so forth, swinging the child's limbs to the rhythm. Later the rhythmic sense can be developed to a greater extent by giving him plenty of opportunity to recognize strong rhythms by clapping, marching, running, galloping, and so forth, while the music is being played.

A Child's Singing Voice

LET US consider for a moment the child's voice and the possibility of the voice as a musical instrument. When the child learns to speak by speaking, to sing by walking, and so to sing by singing, following the period of listening to music and play songs comes a time when the child attempts to sing. He begins, perhaps with a two-tone song, say the interjection "A-fa." Mother can invent little songs and calls as they are needed, using words which lie within the child's experience, such as, *Baby, Mama*, and so forth. These songs can imitate bells, whistles, the train and other sounds which the child may encounter. All of this, of course, in order to aid the child in becoming conscious of tone and pitch. By this time the development can be gradually carried along into little songs of phrase and so on until the child is capable of singing simple folk songs. Much of the development both rhythmically and melodically should take place in the first three years of the child's life.

Creative Singing

I LIKE to speak of the next period in the child's life as the creative period. Not that we should cease to play and sing for him much music of a good quality. But, in addition to all of this, he will want to create some music of his own. His desire and ability to create his own music will depend very largely, of course, upon how well and abundantly we have given him the start. Most normal children if given the proper encouragement can and will create musical phrases, musical games, and songs.

This creative activity should, of course, be very informal and usually done along with the play activity of the child. Most children are very sensitive about this, however, especially if the parents are inclined to make a show of them when someone calls. The aim is to encourage the child to use his voice as a musical instrument not only to re-create songs which are taught to him but to create for himself.

Creative Rhythm

AT THE SAME time we must continue to give the child plenty of opportunity for creating rhythms, keeping in mind the fact that at this age the big bodily movements must be encouraged and very gradually leading into the more highly coordinated movements such as marching or the beating of a drum. Also at this age concentration and physical endurance are of short duration.

During this period the child will want to imitate the movements of his toys, showing you how the elephant walks, how the doll walks and so forth, which will give him ample opportunity to express himself rhythmically to music. What is vastly more important is the fact that he is experiencing the feeling of regular pulse, rhythmic phrase, note values, and so forth long before he knows that there is such a thing as a half note. As he marches, runs, gallops, and so forth to music or imitates the rhythmic movements of his toys, he can and should acquire the feeling for phrases and note values which are to be presented to him later as symbols of music to be expressed, the same as he learns to talk and know the meaning of words long before he knows the symbol for them or attempts to read them.

The Instruments He Makes Himself

THERE follows a bit later the opportunity to interest the child in the making of crude musical instruments, that is, an oatmeal-box-drum upon which he may beat out rhythms, or the collection of three or four table glasses tuned to the *do, me, fa, sol* of the scale upon which he can play simple tunes.

I was in a home not so long ago where there lived a six-year-old boy. His father and mother were concerned about him in many ways, including his musical development. His father had stopped at a candy store a few days before and obtained a small sized wooden candy bucket. He had also purchased from the music store a small drum head and drum sticks. The candy bucket had been properly prepared and the drum head soaked in water and

stretched tightly over the open end of the bucket. It had been fastened around with brightly colored thumb tacks. The next step, as I was informed by the youngster, was to decorate the drum with some water colors. The drum gave a surprisingly good tone, and here was the beginning of many creative rhythms for that boy. When the time arrives for him to study an instrument he will have experienced the feeling of metre and rhythm.

Much of this work is being done now in our kindergartens and grade schools, but to augment this work in the homes will do no harm.

Creative Listening

ALONG WITH this tonal and rhythmic development comes the development of the habit of listening, for the child must now learn to listen so that he may listen to learn later on. We may begin by teaching the child to recognize the difference in mood between a lullaby and a spirited march. Later finer distinctions can be learned. No one can help the child more effectively than his mother or father in this.

Through the radio a great wealth of music is brought to our homes. There is one very great danger which will work itself out in time; but for the present we must try to avoid this danger, that is, forming habits of inattention due to the abundance of musical material now available. The child must be helped also to avoid this danger.

Beginning the Instrumental Study

MOST parents, I believe, realize the importance of a musical education; but I am wondering if they realize the importance of beginning that education early in the life of the child and above all preceding the study of an instrument with a period of musical exploration such as has been outlined in the preceding paragraphs. Such an exploration period makes the child familiar with singing, melody making, imitating and creating rhythms by clapping and marching. Then, later, he may learn to experiment with instruments of a definite pitch such as the piano, the horn and the violin, so that he may be somewhat acquainted with them before making a decision as to what he shall play. I am sure that, if parents were to buy a house which cost them a few thousand dollars, there would be much care and deliberation taken in the selection of it. Why not the same care and consideration in answering the question, "What instrument should my child study?" For there will probably be an outlay of a few thousand dollars by the time the instrument and music lessons are paid for.

Choosing an Instrument

I HAVE often wondered what the boy or girl thinks when he or she is suddenly informed by his parents that today, for no apparent reason, he is to begin the study of the violin. Why the violin, and why today? The violin, perhaps, because that is the favorite instrument of the parents, and today because the parents have recently had brought to their attention the

fact that a child should begin early upon some instrument.

The child should begin early in life upon the study of an instrument perhaps, but—if we hope for success with the project—certainly not until there has been sufficient experience in tone and rhythm as a foundation for the study. We realize, of course, that one child at the age of four and another at the age of twelve may be the same age musically. So we cannot depend upon the chronological age of the child to tell us when the study should begin.

The choice of the instrument to be studied is likewise dependent on many factors. We would not agree that every child should play a trumpet, or oboe. No more should the piano or violin be selected without due regard for its suitability for the particular child. A few children, indeed, would not profit by the study of any instrument.

Now if we have given the child a chance to express his preference for instrumental study through a period of experimenting which was mentioned before, not only do we have a fair idea of what he should study, but the child has a fine musical background upon which to graft the study of an instrument.

Physical and Mental Fitness

NONE THE less important when it comes to determining what instrument the child shall study are certain physical and mental characteristics which must be taken into consideration. Also one should know something of the child's temperament. Is he sensitive, energetic, nervous, aggressive?

In this day we are not satisfied to depend upon guesswork about things which concern so vitally the life of the child. We want some objective and scientific support in making our decisions. We should therefore obtain a rather definite measure of the factors which go to make up the musical capacity or mind, that is, a measure of the sense of pitch, sense of time, sense of consonance, tonal memory and intensity.

All of these qualifications can be objectively measured, within limits, by the Seashore Musical Talent Test or the Kwalwasser-Dykema Music Tests and the Kwalwasser Melodic and Harmonic Sensitivity Tests. Many high school and university departments of music education are now equipped and eager to aid parents in making such tests, and, even if this testing costs a small fee, it is well worth the time and effort spent. Serious mistakes may thus often be avoided. For example, no child who is deficient in the sense of pitch should select a violin or French horn or oboe as an instrument; but he may select a keyboard instrument in which the pitch is always established.

Certain physical characteristics should be considered. A child, of course, must have facility in the use of his hands. If he chooses to play a clarinet it would help materially if he had long, well-padded fingers; if a violin, well-formed hands and long arms.

(Continued on page 374)



A NEW PENCIL DRAWING OF THE COMPOSER OF THE "NEW WORLD" SYMPHONY

This excellent sketch of Dvořák, by Sidney Sloan, is such a lifelike portrait of the great modern master, as he was known to the Editor of The Etu that we feel sure that our readers will be glad to have it for studio purposes. This likeness shows Dvořák at his prime.

The Difference Between Counterpoint and Harmony

By HELEN DALLAM

ANY TIMES the question arises, "What is the difference between harmony and counterpoint?"

These subjects imply four-part harmony. But wherein do they differ?

Harmony is a pleasing agreement of an arrangement of musical parts. This is the definition found in the dictionary.

Counterpoint is the art of adding to a part or parts that shall harmonize it and at the same time be intrinsically melodious. A point or position added to another." This is likewise to be found in the dictionary.

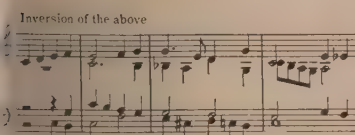
The word "melody" seems to be quite significant in the definition of counterpoint. Also the word "counter" meaning "against" plays an important part in it.

Let us settle upon certain clear-cut definitions. Harmony (four-part writing, as we assume) is composed of soprano, alto and bass, these four voices blending together



Each voice attuning itself to the other. The soprano and bass usually occupy the leading rôles while the alto and tenor "fill in" and are considered as secondary factors rather than as principal characters.

In counterpoint there is no feeling of subordination in any voice.



There are four principal actors, each being important in the scheme of the thing as a whole. This results in the possibility of having any of the four voices become the leading voice, if so desired, a procedure which is called "inversion." If a musical exercise does not fulfill this mission of having four perfectly independent lines pitted against each other but in perfect agreement, then the whole meaning of the passage as counterpoint is lost, the effort is relegated to the ranks of harmonic writing.

Needless to say the student must understand thoroughly the writing of harmony before he can hope to compose good counterpoint. Chords with both common and different harmonizations must drip readily from his pen, for counterpoint is a very delicate wedding of harmony and melody. In spite of the assertions of some theorists who claim that counterpoint precludes harmony, there is a basis for the theory that harmony was the forerunner of counterpoint. For, in order to point a line against a voice, as in counterpoint, must have a structural harmonic basis

in mind on which to build. In other words, the chord is heard first in the writer's mind, the next procedure being to use the tones or voices which make up this chord in the various melodic lines which he is endeavoring to portray. If the chord must be the first consideration in the writing of music, then is it not safe to assume that harmony preceded counterpoint?

In speaking of the subordination of the inner voices in harmony, it is not to be understood that the alto and tenor are not important and are not, to a degree, melodious. But upon examination of Ex. 1, or, for that matter, of the average hymn, it will be discovered that the inner voices are permitted more ties and more reiteration of the same notes than would be considered fitting in counterpoint.

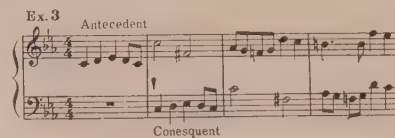
Just as counterpoint evolves from harmony, so does canon emanate from counterpoint.

Canon is the strict and continuous imitation of one voice by another.

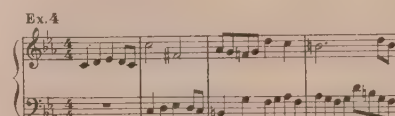
One has heard the expressions "strict" and "free" regarding imitation. The term, "strict imitation," has reference to the actual answering, note for note, of the first voice by a second voice. The second voice or consequent begins a measure or so after the original exposition has been set forth by the first voice or antecedent. In free imitation, the second or answering voice does not adhere to its mimicry so strictly to the enunciation offered by the first voice; but it follows the lines to such a degree

that the listener is conscious of a distinct imitation.

Note the following examples of imitations denoting the strict



and the free:



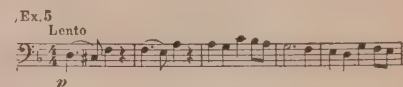
Just as the canon in the octave is utilized in the composition of music (as shown in Ex. 3 and 4) so are canons answering at any distance such as the second, third, fourth, fifth, sixth and seventh intervals found useful.

Canons are very often employed in choral work in which antiphonal effects are desired. Also they are most pleasing used in symphonic music as a skeleton or lattice work in developing this form. Some composers make the canon the main issue of their expressions—Bach, for instance, who was content with canon for the sake of canon, needing no elaboration of this form of expression to satisfy his idea of creation. In other words, Bach was of the purely intellectual type of composer,

craving to solve the problems of music. On the other hand, Franck endeavored to grow foliage and blossoms on the contrapuntal latticework. While giving to the hearers now and then a glimpse of the structural parts and making them conscious that the thought was based upon canon, he yet beautified it by the full, contrapuntal harmonizations which were so natural and so much a part of his style.

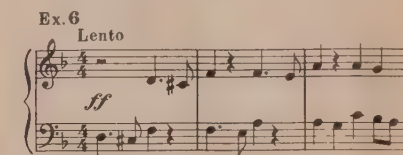
If any great symphony is analyzed, it will be discovered that canon plays an important part in its make-up. It may be submerged to a great degree; but now and then it shines forth in its glory and is unmistakably present.

Let us analyze, thematically, a small part of the great and beautiful "Symphony in D minor" by the composer, Cesar Franck. The following excerpt is the first theme of the first movement from this symphony:



From this theme, the canonical lattice is introduced, the antecedent being voiced by the low instruments of the orchestra, the trombones, tubas, cellos and contra-basses. The consequent follows on the second half of the measure, being sung by the medium pitched instruments, the cornets in B flat and the trumpets in F.

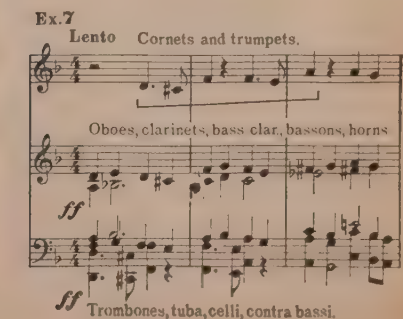
The uncovered latticework appears as follows:



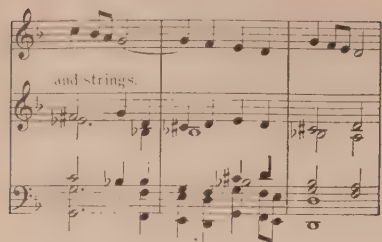
Thus we find the grill work taken directly from the first theme which is pointed against itself in the form of a canon in the octave.

It is needless to say that this is only the foundation and that many voicings appear simultaneously around it. The other instruments of the orchestra, which sing distinct melodies around and through this lattice, forming an effusion of foliage and blossoms, include the oboes, clarinets, bass clarinets, bassoons, horns and strings.

The following reduction from the orchestral score gives but a faint idea of the charm of this delicate and beautiful passage. It is an example of lattice-work covered:



HELEN DALLAM



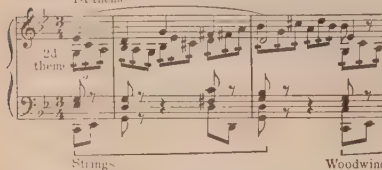
The first themes of each of the movements of this famous composition are derived from the main theme of the first movement. Note the similarity between the theme already illustrated and the first theme of the second movement, as herewith presented:

Ex. 8 Allegretto



Observe carefully the use of counterpoint in the development of the theme just given, in the following example:

Ex. 9 1st theme



Here it will be found used in conjunction with or pointed against the second theme of the movement, while other voices of the orchestra add stabilizing and rhythmic support.

This bit of dual theming well illustrates the individuality of melody against melody. When such expressive lines can be written, as in this instance, without the thought of forced or apparent workmanship, counterpoint then becomes the real art of music.

In summing up the material on harmony, counterpoint and canon, one will readily grasp the close inter-relation of these factors in the business of composing music. Indeed, without a knowledge and understanding of them, music would be robbed of the meaning which feeds the intellect and of the beauty which bathes the soul.

SELF-TEST QUESTIONS ON MISS DALLAM'S ARTICLE

1. Give three facts that would seem to indicate that harmony preceded counterpoint
2. Wherein does "free" imitation differ from "strict" imitation?
3. What purposes does canonical writing serve?
4. Why may Franck's compositions be described as "lattice-work covered"?
5. Give two instances of contrapuntal usage in Franck's "Symphony in D minor."

How Many Can You Answer?

By S. M. C.

THE progressive student may find pleasure in answering the following questions concerning his new piece:

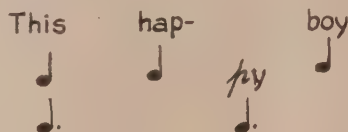
1. What is the key and time signature?
2. How many phrases are there in the piece?
3. How many modulations occur? Can you analyze them?
4. How many dominant seventh chords can you find?
5. Are there any augmented or diminished chords?

6. How many suspensions or passing notes can you locate?
7. Is the melody throughout in the soprano voice?
8. Is there any imitation of voices?
9. In what measures do cadences occur? Are they complete or half-cadences?
10. Do you know the meaning of all the marks of expression used?

Easy Mastery of Irregular Rhythms

By I. R. GRUETTER

USE the phrase, "this happy boy," while playing the following:



The words are recited in the time:



This may be used with the triplet in either hand.

For practice the C scale may be used. Starting on middle C, play three octaves up in the right hand and two octaves down in the left hand, bringing the hands together on the word, "this." It is important to say the words aloud.

"We must not mistake expression for mannerism, for it is to expression what softness would be to sensitiveness; and I warn the student against exaggerating, for it becomes a parody on expression."—LAVALLÉE.

The Piano Comes Into Its Own!

By FRANKLIN DUNHAM

WITH THE singing string of the bow as the arrow left it the tone of the modern piano probably had its beginning. This string was later reinforced by a flat board (sound-board) and was acted on by a mechanical striking device which put it in motion. So came the modern keyboard. The instrument of Cristofori (1709) was called the pianoforte, for it played both *piano* and *forte* (soft and loud). One of this master's pianos is in the Metropolitan Museum of Art in New York. It is called a "grand" piano and incidentally is a thing of beauty because of its lovely proportions which are admirably adapted to the usefulness of the instrument. The modern "concert grand" has the same proportions, though these are of much greater size. The upright, in the beginning merely an inverted grand, was designed to conserve space in the drawing rooms of the Victorians whose willingness to conform to utility is fairly well known.

The modern small grand conserves the original design of the piano, produces a far lovelier tone than Bach, Haydn, Mozart, Beethoven or even Chopin ever realized in a piano and may be acquired at a far lower price than its predecessors. That it "lasts a lifetime" is a tribute to the integrity of the modern piano builders, particularly to their "long-run" business sense which does not allow tradition in any way to hinder progress.

The Profitable Investment

THE PIANO is the best investment a family can make. It graces a living-room, alongside the modern radio-phonograph, the book-racks and the deep cush-

ioned lounge drawn up before a glowing fireplace. It fits the picture exactly. Unlike any of these "articles of luxury" (so thought of by our grandmothers) is a musical instrument to be played by every member of the family in work, with voices or other musical instruments and even with the phonograph and the radio broadcast.

For years the piano was considered difficult to learn. This generation, with piano classes in the public schools, no longer so considers it. We used to think of every pianist as an accomplished poet. Today we have decided one may play without special dispensation and wonder whether our ancestors and even our parents were not somewhat "buncoed" by these artist-poets who set themselves apart as an æsthetic coterie. Within our own families, we can remember how so one member, having begun to give lessons, seemed to have joined a mysterious cult. Today all has changed. The new methods of teaching produce capable players markedly soon—we all can learn if we wish—and the whole family may join the fun of singing and playing together. Every boy and girl may now learn to play an orchestral instrument in our schools without extra cost.

In the forefront of all the instruments stands the modern piano, the heart of the instrumental and vocal family. It gives ways giving the pitch, sustaining the tone, providing the accompaniment, singing the melody, bolstering the ensemble, marking the rhythm, tapping the tempo. It is a dependable group leader which never fails to produce lovely tone when called upon "a thing of beauty and a joy forever."

The piano has finally, with the growth of music culture and the possibility of participation for everyone who wishes, come into its own. It is the natural leader of the band and as such may easily put the past behind it, seeking new worlds to conquer.

Teaching Helps That Cost Nothing

By B. J. SCHMIDT

WEAR a smile in your studio, even when you feel blue and out of sorts. Your pupil should think of you as a happy teacher.

Praise the pupil every time you can. Criticise also if you must. But don't let your pupil leave you feeling that the lesson has been an utter failure.

Play for your pupil, either his lesson or some other piece, thereby giving him an incentive, something toward which he may strive.

Make the assignment interesting, so that the pupils will not dread their lesson hour but will rather look forward to it. You can do it if you enjoy teaching. If you don't enjoy it, for the children's sake, stop, and do some other work.

Have recitals once or twice a year. This stimulates pupils and teachers and costs nothing but a little work. It is worth it.

Get out of the rut if you are in it. If you don't, the rut will get so deep that no one will see or hear of you.

"When a composer arises who will know how to superimpose upon the anatomy of the Wagner music-drama the fair form of a finished vocal art, we shall have a form of opera in which ideal beauty goes hand in hand with consummate significance."—W. J. HENDERSON.



THE LUTE PLAYER BY VAN DYCK

This notable reproduction of one of the greatest canvases of the eminent Dutch painter was secured for THE ETUDE from the Prado Gallery of Madrid.

When Our Great Granddaddies Went to Concerts

Early Musical Entertainments in America

By LORNA GILL WALSH

THE CAVALIERS and the Puritans, though separated in their advent to the New World by a difference of only thirteen years, the former the latter, 1620, were worlds apart in attitude toward life. The pleasure-loving Cavaliers brought to Virginia for the amusements of "Merrie" love of hunting, gambling, the cheers, song and dance. When growing brought wealth, fine houses arose whose spacious halls and large rooms were the scenes of entertainment. From some candle corner, the graceful harpsichord or "fiddle" marked the regular beat of the Minuet and the Virginia Reel, or the rollicking ballads and songs of the day.

The host, bewigged and beruffled, in breeches of green or red, embroidered waistcoat and pumps with silver tips, tripped the "light fantastic" with a "fly" in crinoline, powder and patches, a satin and point lace. To these of the dance and "a good song," the to play the fiddle or the harpsichord considered a valuable social asset. Boys were encouraged to study the girls the latter. Together dancing it formed the girl's chief recreation.

The makers of history were typical of the times. Young Patrick Henry, when not forthcoming, would rosin his bow to fiddle and dance around the room. The stately Jefferson was not only a shot, a fine horseman, a graceful dancer, but a really fine violinist. Patrick and he played duets together, and it was of Jefferson that his sympathetic friend wrote to the singing of his prospective wife led to his triumph over many suitors for her hand. Once when he was away from home his house caught fire. His return his first question to one of his wives was, "Well, did you save my fiddle?" "No, Massa," came the answer, "but I saved the fiddle."

Ye Old Time Fiddlers

THE VIRGINIA Gazette of 1737 shows that the Open Air Sports of England were in vogue and that the contests were some for music: that trumpets, drums and hautboys were added to play at this entertainment; Quire of Ballads be sung by a number of Songsters, all of them to have liquor to clear their windpipes; that a fiddle be played for, by twenty fiddlers, one to bring his own fiddle. After the prize was won, all to play together, each to a different tune, and to be treated by company."

The Annual Convention of "Ye Old Time Fiddlers," held nowadays in June, at Arlington, Virginia, appears to be a survival of this custom. They have been playing there and in the surrounding country for years, to try their skill in concert for the best playing of a certain set of tunes such as *Dixie* and *Turkey in the Wood*. Formerly the prizes awarded were from high hats and shoes to false and household furniture.

Meanwhile, those pious and sensible ancestors of ours of New England were under the stern discipline of the Puritans: their chief amusement lay in singing their sinful natures. No books, no plays, no merry songs and no instruments to play since these were considered the "inventions of the Devil."

Just their plain black clothes and their lugubrious psalms, though they clung still to "those horrid bushes of vanity" as the worthy Judge Sewall termed their periwigs.

Before the publication of Oscar Sonneck's "Early Concert Life and Ballad Opera in America," it was believed, generally, that no music but church singing was heard in America until after the Revolution.

He proves that the South had plenty of music throughout the eighteenth century—concerts, ballad operas, and pantomimes—that called for a vast amount of music; that New York was very active, musically, from 1750, while Boston and Philadelphia, because of their Anti-Theatre Laws that included ballad opera, had little music until the end of the eighteenth century. In Boston even organs, called "Popish devices," were quite generally discriminated against, until the nineteenth century.

Most of historians of music have had a bad habit of looking through church windows only, for the sources of our musical development, thus overestimating New England's share in it to the detriment of the South, where secular music, vocal and instrumental, was far in advance of any of the New England choirs.

The First Concert

DESPITE the fact that so little secular music was heard in Boston, during the eighteenth century, it is a curious anomaly that the first recorded concert took place there. The Boston Weekly News Letter announced, "On Thursday, the 30th, instant, of December, 1731, a Cohort of Musick on Sundry Instruments at Mr. Pelham's Great Room . . . near the Sun Tavern. Tickets, 5s., each; the Consort to begin at six o'clock." The old English word 'Consort' was employed to characterize these musical events until 1750. Peter Pelham who was a man of prodigious versatility kept a music and dancing school, where all the remaining arts were taught, besides being an engraver and dealer in Virginia tobacco. Our first concert givers, we shall see, were the foreign music and dancing masters. The earliest one to apply for a license was in Boston, 1712, who was refused by "Ye Select Men." That it was uncongenial soil for Peter Pelham we know from the fact that he passed on to Charleston, North Carolina, where he prospered as a harpsichord performer and teacher.

The first Boston Concert was followed by one in Charleston, April 8, 1732, for "the Benefit of Mr. Salter," music and dancing master, followed shortly by another



cession, always with the "ball" to attract these ardent devotees of the dance, and very soon concerts and subscription dances were held in combination. Programs were not used until 1765, and, as the newspapers gave only social news, we know nothing of the music performed, except what the announcements tell us so often, that "the most agreeable compositions by the best authors" were to be played "on sundry instruments." Quaint "N. B.'s" accompanied these announcements: "No person to be admitted without a ticket;" "Particular attention will be paid to keep the room warm;" "A number of Constables will attend to preserve order."

Charleston, Center of Art

CHARLESTON became the great stamping ground of the music and dancing masters of the eighteenth century. Picturesque figures the old prints show them, in silk knickerbockers, lace jabots and white wigs, playing the fiddle, dancing about the room and putting demure maidens through their paces. They advertised, besides, to teach half a dozen instruments. In their 'rooms' or shops hung for sale, among nice warm bear skins and red flannel shirts, bassoons, hautboys, flageolets, French horns and German flutes. Following English precedent they gave "Benefit Concerts" in Taverns and Bar Rooms which became the nurseries of our arts, in the days when tea was considered more insidious than Madeira.

After the first sporadic Boston 'Consort,' Charleston took the lead in all musical events (with the exception of the first open air concerts in New York, 1765), with the first subscription concerts, 1762, the first musical society, the Saint Cecilia, 1762, the first performances of ballad opera, 1735. There was much amateur talent, theatrical and musical, in this city of wealth and gaiety, as well as in Annapolis and Williamsburg and Virginia, the latter the home of the first American theater. Charleston had probably more musical amateurs of the male sex in the latter half of the eighteenth century than any American city of the same size can boast today. As in England, no gentle-

man was a gentleman who could not play an instrument or do part singing in the ballads and glees of the day.

Amateur theatricals and musical performances were the "rage." We read of "gentlemen of note" or "gentlemen of the place" giving "concerts for their own amusements." The Saint Cecilia Society, which today still exists not as a musical club but as an exclusive organization of Charleston's first families, was founded for serious musical study, giving fortnightly concerts, in which amateurs and professionals made up the orchestra. The earliest English Ballad Opera Company, 1735, made it their center, because of its musical resources, professional and amateur. Ballad operas were produced "assisted by gentlemen performers" or with "Instrumental Musick to Each Air by a Set of Private Gentlemen."

Elsewhere, up to 1750, there were few amateur or professional orchestral players.

Gala Affairs

IF THE gentlemen had the distinction of giving "Concerts for their own Amusements" it was the ladies who were the chief patrons of these affairs. George Washington writes in his Journal of a Concert he attended in Charleston, 1789, at which "there were over 400 ladies, the number and appearance of which exceeded anything I have ever known."

Father George, to judge from his "Expense Account" in his Journal, was an extravagant patron of the Theater, Concert and Ballad Opera. He presented his adopted daughter, Nellie Custis, with a harpsichord imported from London that cost one thousand dollars. To poor Nellie it became "a veritable instrument of torture," according to her brother, because of the four or five hours of daily practice enforced by her grandmother. That harpsichord rests, now, peacefully at Mount Vernon. Nellie gave a Concert on each of the successive birthdays of her distinguished foster father, at which she seems to have repeated the same program, despite that hard practice, *My Mother Bids Me Bind My Hair, Romping Rosy Nelly, Sonatina Haydn*. The most important part of the "Concert" appears to have been the Virginia Reel at the end which Father George kept up for three hours and then called it a 'pretty frisk.'

Jefferson Emulates Estherhazy

FURTHER insight into the musical side of our early Presidents and the South is afforded through Paul Leicester Ford's Edition of Jefferson's Letters. This great democrat was the "Grand Seigneur," in his musical ambitions. Think of it! Long before he reached the White House he planned to have his own orchestra, as did the princes of Europe. He wrote a friend abroad, June 8, 1778, asking him "to engage musicians for his household, according to the continental system, in the capacity of servants. I retain among my servants a gardener, a weaver, cabinet maker, a stone cutter and a vigneron. In your country, where music is practiced by every class, there might be found persons of those trades, who could perform on the French horn, the clarinet, bassoon, harpsichord, so that one might have a band . . . without enlarging ones domestic expenses." He asks for singers, also, promising a six years' contract to all.

At this time, Haydn, born the same year (Continued on Page 370)

A Half Million Dollars Per Year in Music Scholarship

A Survey Conducted by The Etude Music Magazine Reveals More Than 3,000 Scholarships Offered Annually to Music Students in This Country

By ROB ROY PEERY

THE STUDY of music in America is being encouraged to the extent of more than one half million dollars a year in free tuition, as revealed by a comprehensive survey of the music schools and colleges in The United States. This vast amount of money is distributed annually to more than three thousand students in all parts of the country, and speaks well for the encouragement which is given music study by our leading institutions of higher learning.

The greater opportunities, of course, are to be found in the larger centers of population: New York City, Chicago and Philadelphia. Yet this survey has brought reports from thirty-seven states in the union, showing how widespread is the interest in music education.

Schools Reticent

THE SECURING of facts and figures regarding music scholarships is made very difficult by the prevalent and justifiable feeling of some institutions against indiscriminate use of advertised scholarships as a means to attract new pupils. Many schools offer no aid to new pupils and advise such to obtain funds for the first semester, at least, from outside sources. The reputation of the school should and will be the main attracting force for students, not the amount of financial aid which they receive. Yet a student of limited means is anxious to know where his best efforts will reach the highest gain, and the purpose of this survey is to set down, in fairness to all, the reports of each institution just as they have been received.

It is, of course, impossible to get complete data in a survey of this kind, and the returns are consequently limited to those institutions which have responded to the nation-wide questionnaire mailed out in December, 1931. The ETUDE MUSIC MAGAZINE regrets the omissions which are bound to occur, and will be glad to publish further figures which may be received, when the present series is completed.

This compilation is based on a yearly average, though in many cases scholarships are of longer duration. The requirements vary widely. Many schools and colleges have annual competitions in music and the scholarships are awarded to winners as prizes. In other cases the requirements are scholastic and artistic attainments of a high order and personal qualifications for success in music circles.

Foundations

IN ADDITION to the schools and colleges, which will be presented by territorial location, there are several endowed Foundations which have been established for the advancement of music.

Among the first of these regular musical scholarships were those of the Presser Foundation, established in 1916 but merely continuing and enlarging the number of private scholarships which Mr. Theodore Presser had been giving personally. The scholarship grants, which are now over two hundred in number (each grant being \$250.00 annually), are never given directly by the Foundation to individuals but to the institution administering the grant. The college selects and awards the scholarship to the individual, the Foundation never participating in the selection. A full list of the colleges granting Presser

Many inquiries regarding free scholarships have reached THE ETUDE from time to time, and we are sure that our readers will welcome a comprehensive survey of this important subject. We do not pretend that this list includes all of the legitimate free scholarships or partial scholarships obtainable. The value of free scholarships is also at times difficult to secure, as in the instance of the Curtis Institute of Philadelphia, endowed by Mrs. Bok, with great munificence. Many conservatories, such as the Chicago Musical College, which estimates the cash value of its scholarships at something like \$70,000.00, refuse to give definite information regarding their scholarships.

scholarships may be obtained upon application to the Foundation in Philadelphia.

The annual awards of the ATWATER KENT FOUNDATION, with headquarters at Washington, D. C., are familiar to music students. Besides the \$25,000 cash award, which is distributed among the ten finalists, the two winners, one young woman and one young man, receive two years of tuition in an American institute of music, and the remaining eight winners each receive one year of tuition.

The AUGUSTUS D. JUILLIARD FOUNDATION, through the JUILLIARD GRADUATE SCHOOL of New York City, offers music students of unusual talent, who are adequately prepared, the benefit of advanced work with the best teachers. The student body of the school is selected by examination, and fellowships are provided for those students unable to meet the tuition fees. These fellowships may be held for at least three years. The number of free fellowships awarded depends upon the number and excellence of applicants. The JUILLIARD GRADUATE SCHOOL does not announce a cash value in connection with these fellowships.

The Institute of Musical Art of the JUILLIARD SCHOOL of MUSIC offers a total of seventy-five full scholarships and fifty-five partial scholarships annually, ranging in value from \$100 to \$500 each. The estimated cash value of these combined grants is \$24,000. Extraordinary ability and exceptional student qualities are the requirements of applicants.

We Go Abroad

THE AMERICAN ACADEMY IN ROME, with executive offices in New York City, offers one fellowship in

musical composition annually, for a term of three years. Its total value for the three-year period is \$7,500. This competition is open to unmarried men already thoroughly trained in the technic of musical composition.

COLUMBIA UNIVERSITY, in New York City, has no specific music grants, but a limited number of scholarships of from \$150 to \$300 are available to any student who qualifies. Various fellowships and scholarships in connection with musical composition are offered by the University. Chief among these is the Pulitzer Traveling Scholarship, having a value of \$1,500, which is awarded annually on the nomination of a jury composed of members of the teaching staff of the Department of Music in COLUMBIA UNIVERSITY and the Institute of Musical Art. Orchestral and band scholarships are available to undergraduate students.

HUNTER COLLEGE, also in New York City, offers two regular music scholarships having a combined value of \$290. New YORK UNIVERSITY has a yearly grant of \$250 for scholarship purposes.

In Smaller Communities

IN NEW YORK STATE there are thirteen additional institutions which have furnished data for this survey. ALFRED COLLEGE at Alfred gives five partial scholarships valued together at \$160. COLGATE UNIVERSITY, Hamilton, has one fund of \$250 a year. The COLLEGE of NEW ROCHELLE, at New Rochelle, offers seven partial scholarships totaling \$480. CORNELL UNIVERSITY, Ithaca, has ten scholarships of \$50 each, earned by competitive orchestral work. The CRANE NORMAL INSTITUTE of MUSIC, Potsdam, has a loan

fund for the use of upper classmen, the such loans being made last year. EASTMAN SCHOOL of MUSIC at Rochester in addition to the assistance students receive from endowment, awarded one hundred and thirty-one scholarships for season 1931-1932, having an estimated value of \$22,735. These scholarships are distributed as follows: full scholarships, six at \$300 and thirty-nine at \$250; partial scholarships, eighty-six, in amounts ranging from \$25 to \$240. All of them are awarded for one year only, and number varies each year according to needs of the students. ELMIRA COLLEGE, Elmira, has an annual grant of \$250. FIRST SETTLEMENT SCHOOL of MUSIC at Buffalo, reports for this year twelve scholarships having an estimated total value of \$1,250, and one partial scholarship at \$100. ITHACA COLLEGE at Ithaca announces eight full scholarships at \$80 each and twenty-five partial scholarships at \$75, making a combined total of \$3,000. MUNSON SCHOOL of MUSIC, Brooklyn, offers one scholarship of \$250 and one at \$100. SYRACUSE UNIVERSITY at Syracuse offers four full scholarships of \$50 each, and twenty-seven partial scholarships in varying amounts, making a combined total of \$5,025. Most of these are for four years' duration. VASSAR COLLEGE, Poughkeepsie, offers twenty-five scholarships in practical music, estimated at \$200 singly or \$5,000 combined. Students interested in other branches of practical music may participate in the general scholarships awarded by the Department. WELLS COLLEGE, Aurora, has an annual grant of \$250 for music scholarships.

Philadelphia Privileges

EXCEPTIONAL privileges are accorded music students at the CURTIS INSTITUTE of MUSIC, Philadelphia. This institution offers individual lessons world-famous artists, free tuition and other financial and practical aid. With their progress so warrants, students given participation as soloists in public concerts and radio broadcasts, and, with satisfactory completion of studies, special assistance is given the graduate exceptional achievement in launching upon a public career. The approximate number of students enrolled at the Institute is two hundred and fifty. The cash value of tuition, including aid, any one average year, is not announced.

TEMPLE UNIVERSITY, Philadelphia, has an annual fund of \$250 for scholarship purposes. The UNIVERSITY of PENNSYLVANIA has three partial scholarships of \$100 each, but this amount varies each year. The ZECKWER-HAHN MUSIC ACADEMY, Philadelphia, offers two full scholarships by competition, valued at \$75 each and twenty-five partial scholarships, a combined value of approximately \$1,000.

Pennsylvania Provinces

IN ADDITION to Philadelphia schools there are twenty-one institutions in Pennsylvania listing scholarships. BRIGHT COLLEGE, Reading, and BRIDGEMAN COLLEGE, Jenkintown, have annual grants of \$250 for such aid. The ROBERT B. SCHOLARSHIP of MUSIC, Pottsville, amounts to thirty-one full and partial scholarships.

(Continued on page 374)



A MUSICAL CONFERENCE OF OTHER DAYS

Preparations for the Great National Peace Jubilee, Boston, Massachusetts. The Tri-weekly Rehearsal of the Singing Clubs, at Bumstead Hall—Conducted by Mr. Carl Zerrahn.

From a Sketch by the Special Artist of Frank Leslie's Illustrated Newspaper, May 29, 1866.

THE MUSIC SUPERVISORS' FORUM

A National Board of Distinguished Experts Selected by THE ETUDE MUSIC MAGAZINE
to Assist Supervisors in Securing Practical Advice and Information
Upon Important Musical Educational Problems

The "Difficult" Boy

gentlemen:
I should like for you to tell me
the interest four boys in music
recreation. These pupils are
but have had no proper up-
ping and cannot appreciate the
things in life. You have never
such cases! They annoy every
ther in school and have been
home by the principal for mis-
in manual training class.
ould like to get them out of my
s but, as this subject is a re-
ved one, I have to let them take
I realize one must make any
feel extremely interesting; so I
e my work thoroughly in hand.
I'm "crazy" about music. All the
pupils (over two hundred) say
is their favorite subject in
ol and wish it came every day.
had numbers of visitors and
y one of them has said I make
so interesting. If these pupils
badly only in my class, I'd
k I was to blame, but they act
ly in every class in school.
re regular "rough necks." The
required by the State Depart-
it is "People and Music," by
three and "Two Hundred Songs,"
Kwalwasser. The State requires
to keep a note-book ("My Mu-
Measure") and they do hate to
notes. They want to sing all
time. When I let them sing
tap their feet or sing above
others. If they don't sing they
continually talking out or mak-
some kind of disturbance.
en you correct them they deny
I enjoy every class (six) in
ol immensely until this class
ce, and then they ruin the day.
something is not done with them
are going to demoralize the en-
school. They are juniors, sup-
ed to finish next year; so I've
t them after school and used
y method I know. I've asked
m not to report to my class, but
y are the first ones to show up.
an you suggest any method for
to use? I want everything I under-
to be a success and, as they
t take this work, I do wish I
ld got them to realize what
re missing by not making use
their time. Our graduates last
r say they wish they were back
to take it. Thank you.—A. F.

problem of interesting certain
ly obstreperous boys is a trying
by no means a hopeless one. Boys
irresponsible age are active, rest-
t easily reached through an ap-
interest. These lads evidently like
of a sort, since they like singing.
book which you are using is an ex-
one, but, being chronologically pre-
it is easy to see that the illustrative
I used in the first half of the course
obably lacked interest for these
youths, as being historically worth
out not sufficiently rhythmic and
y melodious. In short, there is not
"go" in it.
est can be aroused if some partici-
can be arranged. Possibly these
ay possess some dramatic ability.
ot try some music that may be
zed in a rather big way? Perhaps
annual skill might be turned to ad-
as also art tendencies and his-
relation.
uld suggest jumping over to page
I working out some fine correlations
me of the titles given in that chap-
ake the "Peer Gynt Suite" and ask
two of these boys to prepare the
f Ibsen for class presentation. If
a Swedish or Norwegian pupil in
s, invite him to find or make a na-
postume, another to sketch on the
board the map with the fiords. An-
day set up with paste board or papier

mâché a setting of the Hall of the *Moun-
tain King*, another a setting for the desert
scene of *Anitra's Dance*. Secure two ad-
ditional records of the *Robbing of the
Bride* and the *Shipwreck*, the "Second
Suite" (Nos. 9237 and 9238). Present the
different numbers in the order of the story
and bring out the fact of the redemption
of *Peer* through the abiding love of *Sol-
veig*. Play the music many times with
much discussion of the thought, tone color,
nationality, and so forth.

Try dramatizing the Overture, "A Mid-
summer Night's Dream." An adaptation
of the tale is easily made in the English
class. Be sure that the malcontents are
given parts as the *Duke*, or anyway the
working men, clumsy and awkward. Be
sure to let one be *Bottom*, with the false
head. Identify each theme.

Try *The Moldau* in connection with the
subjects, "Bohemia" and "Dvořák." Quickly
identify the little rills journeying
to form the river, then the episodes on the
journey. Now try the interesting Russian
chapter with a discussion of Russia today.
Play then a heavy chorus and the "Overt-
ure of 1812" with its story. Let the boys
revel in the tumult and struggle.

Next the "Nutcracker Suite" with draw-
ings, costuming, if possible, and thought-
ful identification of the dances when heard
in inverse order.

If the boys can be led to feel that music
is the greatest language of the emotions,
that it can be understood and grasped as
a part of everyday life, you will have no
more trouble. Make the music live. Have
it deal with such subjects as they under-
stand and want to participate actively in.

DR. FRANCES ELLIOTT CLARK.

Music Ability Tests

What music ability tests have been
found of actual use in the schools?
Also please tell me the different pro-
cesses in teaching songs to early
grades and to high school groups.
—F. O. W.

Up to the present time we have used
few printed objective tests in music in the
Philadelphia public schools. We have
built objective tests, mostly of the com-
pletion type, to fit our local needs, and find
them helpful.

There is a sight singing test by E. K.
Hillbrand, Ph.D., Professor of Education,
Dakota Wesleyan University, Mitchell,
South Dakota. This is very elementary,
has few tonal or rhythmic difficulties and
is intended for grades four, five and six.
There are tests of factual knowledge by
Kwalwasser. Most of the tests can be
obtained for five cents a copy or less at
any large publishing house.

In our first grades we present a new
song by rote and develop the singing by
Latin syllables from the known song. No-
tation is presented first on the blackboard,
and, in grade four and higher, from the
printed pages.

In junior and senior high schools all
part songs, unless contrapuntally written,
are taught first by Latin syllables, then a
neutral syllable, such as "loo," then words.
Individual, small group, and mass singing
are encouraged.

GEORGE L. LINDSAY.

Courses in Music Supervising

This coming June I am graduating
from high school. I wish to become a
music supervisor but I cannot de-
cide where to go for the training.
I have been considering Crane
Institute of Music, Potsdam, New
York. Could you suggest any other
school in this state which trains for
music supervisors?

I shall greatly appreciate any in-
formation you may give me.
—V. M. B.

The following New York State institu-
tions offer courses for supervisors of
music:

Columbia University, New York City.
Crane Institute of Music, Potsdam, New
York.
Ithaca College, Ithaca, New York.
School of Education, New York Univer-
sity, New York City.
State Normal School, Fredonia, New
York.
Syracuse University, Syracuse, New
York.

Any of these institutions will send on
application catalogue and full information
concerning courses offered.

HOLLIS DANN.

Requirements for Music Supervising

What are the requirements for
teaching and supervising music in
the public schools? What institu-
tions give courses in school music?
—G. T.

The following requirements for school
music teaching and supervision are quite
generally demanded in progressive states:

1. Four year high school course (aca-
demic).
2. Four year college course degree of
Bachelor of Science in Education,
majoring in school music, or Bachelor
of Music Education.
3. A state certificate.

I believe that a Master's degree is re-
quired in California.

My knowledge of the institutions giving
approved courses in school music is limited
to the following:

New York University
Columbia University
Northwestern University
Temple University (Philadelphia)
University of Pennsylvania
Pennsylvania State College
University of Pittsburgh
Syracuse University
Western Reserve University
Oberlin
University of Washington

GEORGE L. LINDSAY.

Music Night Program

Can you give me some helpful
suggestions regarding a music night?
I am a music supervisor in a dis-
trict composed of twenty schools in-
cluding nine one-room rural schools.
I supervise, in the graded schools,
the first six grades. Included in our
musical activities are toy orchestras,
harmonica bands, folk dances and so
forth.

I am anxious to give a program
that will show to the questioning
patrons of my district the worth-
whileness of music in the schools.

Would you suggest a pageant, an
operetta, or a straight program?
Any suggestions you may have
will be much appreciated.
—B. H.

If you feel that your people are open-
minded and will appreciate the full worth-
whileness of music in the schools by hear-
ing regular work I suggest that you build
your music night concert program of the
most beautiful song material in your music
curriculum. There is nothing more beauti-
ful than the singing of children if they
have been taught to sing artistically. I
must confess that the general public is
more interested in operettas than in hear-
ing a miscellaneous program. There are
a few operettas that are worthy, but a
teacher has to be very careful in the choice
of an operetta. The more families there
are represented in a school program the
better; therefore the large chorus is desir-
able. It is easy to teach children to sing
in small groups and then bring them to-
gether with one rehearsal and obtain very
fine results in choral singing.

Folk dances used with folk songs done
in national costume always interest. A
few dances, some folk songs sung, some
playing by the harmonica band, and some
playing by the toy orchestra and piano
would make a splendid program.

MABELLE GLENN.

Correlation of Mozart, Raphael and Longfellow

Will it be possible for you to send
at an early date something on the
correlation of Mozart, Longfellow
and Raphael? Leonardo da Vinci's
art proclivities, painting, poetry and
music, could be considered in tri-
angular formation. But in correlat-
ing these three separate artists I
hope to find the rhythm or metre
they caught up alike. Otherwise
why correlate them? Wilber M.
Derthick correlates these artists
but the technical side is not just
what I want. Thanking you most
kindly for any little help.—E. C.

There has arisen considerable interest
in the attempt to arrive at the "Unity of
the Arts." True enough all the arts are,
in the sense of the portrayal of beauty,
an inseparable trinity. This beauty is at-
tained by the poet through ideas expressed
in words, by the painter through color, line
and balance, by the composer through the
medium of evanescent sound, using that
of which the other two are capable as well
as the highly attuned strings of the spirit
appealing to every heart, expressing every
human emotion. "Its thrill pervades all
nature."

In seeking correlation or common
thought between two of the great arts or
among all three, one must at once center
upon a specific example. For teaching
purposes, it is wholly futile to discuss cer-
tain possible similarities in the general
natures or characteristics of poet, painter
and musician, for the obvious reason that
no two works of any of them are precisely
alike in the treatment. Therefore any
correlation of the entire products of any
one of them with the entire work of the
other two is fallacious and superficial.

If children are to appreciate great art,
great music and great poetry, then must
they become acquainted with many of the
master works of several painters, many
composers and very many fine authors. If
a combined study of the three arts is to be
undertaken, then the children themselves

(Continued on page 369)



BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by
VICTOR J. GRABEL
 FAMOUS BAND TRAINER AND CONDUCTOR



Making a Career as a Cornetist

An Interview with the Eminent Band Leader

HERBERT L. CLARKE

By **HARRIET B. PENNELL**

FROM A country boy ambitious to get a more musical tone out of a cornet than it was the custom to get from it at the time, to a master cornet player and leader of the only band in the United States giving two programs of high artistic merit every day of the year—this is the record of achievement for Herbert L. Clarke.

During his many years of public life Mr. Clarke has traveled all over the world as cornet soloist with the great concert bands of Gilmore, Innes, Victor Herbert and Sousa. He has played over six thousand solos, including four hundred and seventy-three concerts in one season. For the past eight years he has been Director of the Long Beach, California, Municipal Band, whose members are all professional musicians and composers, giving occasional programs entirely of their own compositions.

Mr. Clarke gives herewith some details of his life and a few principles and theories on which his success has been built.

"The advantages enjoyed by children in this generation were not known when I was a boy. The modern child in the public schools has musical instruments provided for him, as well as excellent teachers; and his taste is educated by playing and hearing the best music. But during my school-days, I was not allowed to practice an instrument because it would take me away from my studies—and we had to study in those days. We had to be perfect in our lessons; otherwise we had to stay after school to get them.

"But in the school I attended in Canada, there were a number of boys who were musically inclined. We put our heads together and started a little orchestra. This orchestra was composed of eight or ten boys who met around at one another's homes, as there was no place for rehearsal at school. Our parents did not encourage us, but the boys were interested and we kept up our practice until we played well enough so that we were asked to play at a church sociable. I remember they gave us ice-cream and strawberries for our pay, which was all we wanted.

Music for the Fun of It

"AS LEADER of the orchestra, I played the violin, an instrument which I had played ever since I was four years old, later taking up the viola. When I was fourteen I decided to take up the cornet because it made more noise than the violins. All the music we could find to practice was very simple; but with considerable work we became quite proficient, besides getting a good time out of it.

"After I became interested in the cornet, I joined the Regimental Band in which I

served for nine years in my home town in Canada.

"My father was an organ builder and an organist of ability, and I heard Bach fugues from five o'clock in the morning until ten o'clock at night. In fact I was brought up in a musical atmosphere. This, no doubt, influenced my decision to be a musician when I left home at sixteen and found out that I wasn't intended for business.

"Two maxims which I adopted were given me by my mother. One was, *Do your best and leave the rest*, and the other was, *Anything worth doing at all is worth doing well*, and well with her, meant perfectly. With these in mind, I struggled to develop a musical tone in my cornet playing. The idea that the louder you played the better cornet player you were had never appealed to me as one that I should follow to get the best results. The feeling for tone quality no doubt came to me naturally, from hearing my father play the organ.

Individualistic Teaching

"IN TEACHING, I have always studied the characteristics of my pupils since each individual needs different handling. However, many teachers of wind instruments neglect tone quality in their teaching, and in doing so omit the most important part of wind instrument instruction, namely that concerning wind control. That is ninety-five per cent of wind instrument playing, and is an art that very few understand. The perfect-

ing of wind control does away with all physical exertion in playing.

"There are three essentials in cornet playing: air, breath and wind. Air is atmosphere; breath is respiration; wind is power. You need all of these essentials

for wind control. Blowing into an instrument does not make the tone. By controlling the wind, you control and produce a musical tone. Singers have to do that."

Setting-Up Drills

BESIDES Mister Clarke's numerous compositions, he is the author of several books of studies for the cornet. From his "Setting up Drills for the Cornet and Trumpet," the following "Expert Advice" is quoted.

"During my professional experience of

many years I have changed my method of playing the cornet and trumpet a number of times, always striving to produce the proper results in an easy manner by a common sense method of playing, that is, by practicing not to tire or injure the lips but to strengthen their muscles a little more each day. A proper foundation may thus be built so that the regular work of a professional musician who plays in the afternoon or evening will not be impaired by too much morning practice.

"To overcome the usual effort so many players resort to in their daily practice requires much mental training. Keep your mind on your work. Think each note as you play it. Do not consider that your practice is hard work, but imagine that you are taking part in the building of

a substantial structure for the future. "To become a really good player of cornet and trumpet, one must thoroughly understand the most essential and vital elements pertaining to the playing of not only with correctness, but with ease and confidence necessary to obtain impeccable performance. There are vital points to master in doing this, of which must be studied separately in order that all may function together. Usually and intuitively, after the proper practice has been given to each point

Seven Points for Progress

"THESE points or parts or elements of correct playing are:

One—The lips which vibrate to produce the tone and which must be compared to the vocal cords of a singer who could sing properly if these were callous.

Two—The muscles of the lips and which must be trained properly and accurately for the different intervals in the compass of the instrument.

Three—The tongue, which produces different articulations and attack and function with the muscles of the lips contracting and relaxing.

Four—The left hand, which must hold the instrument firmly, but keep the

easy and supple.

Five—The fingers of the right hand, each of which must be trained separately so as to have complete control over in order to acquire perfect technique.

Six—The air which passes through the lips, causing them to vibrate.

Seven—The wind-power, really the important factor of them all, through which the knowledge is obtained how to control the tone for both soft and loud playing, also for low and high notes and of how to obtain just the proper amount of power necessary for each tone from low F sharp to high C.

These seven points must be perfected one at a time, by proper practice. No one can possibly expect to be a first player. One reason why so many players fail in their work is that they give attention to each of these points in practice, trying to learn them all at once. It is impossible to keep the seven on seven things at once. Learn to perfect one at a time, then another, until you have perfected the entire seven, after which playing will be correct and satisfactory.

The Perfect Machine

"I MIGHT compare this to a machine having seven parts each of which must be faultless before it will function properly." (Continued on page 363)



HERBERT L. CLARKE

THE TEACHERS' ROUND TABLE

Conducted Monthly by

PROF. CLARENCE G. HAMILTON, M. A.

PROFESSOR OF PIANOFORTE PLAYING, WELLESLEY COLLEGE

Tired Forearms

After practicing five-finger exercises, my forearm, about four inches from the elbow, gets very, very tired. This is the case also when I do something with a great deal of finger work, such as Hugo Reinhold's *Impromptu in C sharp minor*, Op. 3, No. 3. When my arm thus comes tired my fingers seem useless. Please advise me; also suggest what to study in order to advance my technique—G. C. K.

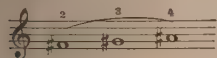
Evidently a question of insufficient tension in the upper arm, and especially wrist. Before beginning to practice your arms fall loosely by your side and thrust your hands down towards the floor as far as they will go. Again let them hang loosely, raise the forearms slowly, with the hands dangling from the wrists, until the hands are just over the keyboard. Then begin your finger exercises, focusing your mind continuously on looseness of the wrists; and at first indication of "that tired feeling" abruptly and again go through the foregoing exercises.

Phillips' *Complete School of Technique* keep you busy!

Stiff Hands

I have a boy pupil who is a beginner. He holds his hands very stiff. Have worked hard to help him, but without success. Please tell me what to do and suggest exercises for him—Mrs. A. C. W.

The exercises suggested in the preceding article are equally good for this boy, but relaxed wrists are the most helpful. Forearm rotation is also to be avoided. Let him double up his right hand the fingers in the middle—as though he is getting ready for a fist fight—and, holding the wrist high, place the fingers of fingers 2, 3 and 4 over the notes:



Let him sound these notes by swinging the hand alternately to the right and retaining enough weight on the keys to keep them down. Begin very slowly and grow gradually faster. Repeat with left hand and then with the hands together. This should help to make the fingers freer in their motions.

The Pressure Touch

What is meant by the "pressure" touch? Please suggest exercises to help me to acquire this mode of playing—Mrs. G. G.

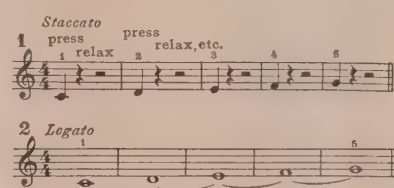
The pressure or full-arm touch the hand and fingers are firmly linked together at the instant that a key is depressed. The force on the key is exerted by the arm-weight plus (if necessary) the downward action of the finger muscle.

The result is a very perfect command of key-action, so that the descent of the key may be finely regulated. The touch is therefore especially adapted to melody playing, since every subtle distinction of dynamics, from *ff* to *pp*, is at the player's command.

To observe, however, that the firm hand and arm should be used only in sounding a key, and that they should be immediately relaxed as the tone is produced, so

that there is no useless pressure remaining on the keys.

To acquire this touch, play slowly any five-finger exercise, sounding each key by a quick pressure, as though you were driving a thumb-tack. As each key sounds, at first release all pressure, so that a staccato results. Again, play in the same way, but in relaxing leave just enough pressure on the key to keep it down until the next is sounded. The result is a legato. As illustrations, play these exercises with all grades of tone, from loud to soft:



Modern Music

A student in Havana who is able to play with facility music of advanced grade writes as follows:

I should like to get acquainted with modern music, and would appreciate your suggestions in this regard. Please also recommend a book on technique and pedaling.—A. A.

Among modern composers, we find (1) the evolutionists who, while trying many new ideas, yet base their works primarily on what has gone before; and (2) the radicals who seek entire originality, with many ear-splitting discords as a result.

For compositions under the first class, I suggest the following:

Rachmaninoff, *Prelude in G minor*, Op. 23, No. 5.

Niemann, *The Garden of Orchids*, Op. 76.

Respighi, *Notturmo in G flat*.

Ravel, *Rigaudon*.

C. Scott, *Jungle Tales*.

Griffes, *The White Peacock*.

For radical compositions, try the following:

Malipiero, *Barlumi (Gleams)*.

Prokofiev, *Visions fugitives*.

Schönberg, *6 Little Piano Pieces*, Op. 19.

For technique, I suggest the eight books of Philipp's *New Gradus ad Parnassum* which covers all kinds of technical problems.

Teaching Young Children

A Round Table member sends this interesting account of her experiences with very young pupils. I call attention to her emphasis of ear-training:

I notice that a number of mothers ask advice about starting their very young children in music, and think that my experience might help them.

I had taught piano some years before I was faced with the problem of starting my own children. During my teaching one of my handicaps was to make children really hear what they were playing. So when my oldest daughter started at the age of three I was determined to see that she went slowly enough for her ear to comprehend everything she played. I started her in John Williams' "Very First Piano Book." I played a number; then she would play it. I tried this unusual method with some fear; but later when she played from notes it didn't interfere in the least.

When she was four I put her in one of my kindergarten classes,

where she marched and skipped to the piano, clapped the time and kept time on rhythmic instruments, worked with colored sticks to learn note-values and also studied notes from large charts that had movable notes. She is now six, and plays second grade music not remarkably, but with wonderful hearing ability.

I now feel that I spent too much time teaching her to read notes, before her mind was able to grasp them. So with my younger daughters, now aged three and four, I shall delay this part longer. These two children at first couldn't play the melodies from hearing me play them. So I took a pencil and pointed to each key as it was time to strike it. Soon they could play any piece in the first two books without any help. Through the same procedure they now play simple numbers, using both clefs. They think practice is fun, and gladly leave their play for the piano. We do a lot of table technique, and spend one evening a week singing songs that are worth while. I am trying to develop a love for classical music. I have known a lack of ability to appreciate the best music to retard decidedly a pupil's progress.

Another thing: I wonder if many piano teachers are having difficulties in teaching classes after school and on Saturday. Will some other piano teachers write in how you manage this problem?—Mrs. H. W. G.

May we hear from some of our members as to this last question?

Public Playing for Pupils

I have been advised that pupils' recitals are not well attended in this town. Please tell me what you think of my giving a public bridge party, charging five or ten cents admission, and having my pupils then play selections. If you approve of the idea, please suggest suitable program and details of its arrangement.—A. E.

Almost any scheme that will give the pupils an opportunity of playing before others is worth considering. In the case of a bridge party, such as you suggest, I would have the pupils play before the bridge begins, rather than while it is in progress, since such a performance is of no value unless it is attentively listened to. Are you not too modest in your price for tickets? It seems to me that twenty-five cents is quite low enough, and might permit you to serve some light refreshments.

Make your pupils' program—by keeping it short, and by varying the numbers—alternating grave and gay, following a lyric piece, such as a Chopin *Nocturne*, by a running piece, like Mendelssohn's *Spinning Song*. As a diversion an occasional song or violin piece might be introduced.

An Appreciation

Referring to one article in the Round Table of the November ETUDE, "A Four-year-old Pupil," I followed your suggestion in answer to L. B. R.'s question: I visited my five-year-old pupil every day for fifteen minutes. Now I wish that you could see her and hear her play every nursery rhyme in the book "Music Play for Every Day."

Previously, she would hear her brother play the rhymes, and then she would catch them by ear. Now, however, she is not allowed to hear anyone play them, but first calls off the notes as she plays. Then, on repeating the piece, she sings the nursery rhyme while playing the notes.

Next month she is going to play her book of nursery rhymes and sing them at a benefit before about five hundred orphans.

Many thanks for such a wonderful suggestion!—B. W.

I am glad that you have found the suggestion of practical value. Whatever plan

is tried with such young pupils must be presented with sympathy and tact on the part of the teacher. That you are well provided with these qualities is shown by the successful results which you have attained.

Self-Instruction

A young couple who are devoted to music have secured a piano and wish to know about self-instruction. The husband is a beginner, but the wife has advanced well within the second grade. She writes:

My husband has from one to two hours every evening for study, and I have four periods of one-half hour each during the day. We want to go as far as our talent—if any—our late start and hard work will take us. We wish to start correctly, to know how to sit at the piano, how to use the fingers, their position and the mode of striking the keys. Tell us, please, what is best for each of us.—Mrs. G. S.

You need a carefully prepared piano course which will explain every step as it is taken. I advise you to procure the first book of Mathews' "Standard Graded Course of Studies," and to study with it Volume I of Mason's "Touch and Technique." Even if the first of these books seems very elementary—especially for yourself—it will repay you both for careful study, and will furnish a reliable foundation for more advanced work. It will be no harm if, while working on these books, you continue to play more advanced music which is within your ability. After finishing the first book, you can go on with the Mathews' course to advantage.

With patience and perseverance your study together should be a means of both pleasure and profit and should grow steadily in interest with increased advancement.

Stage Demeanor

Please explain exactly what stage etiquette children should observe in recitals and contests or on whatever occasion they appear in public.—D. C. R.

A teacher's important duty is to show his pupils how to conduct themselves at a public appearance. If you are to give a pupils' recital, therefore, it is wise to have at least one or two rehearsals, when each child goes through his program preferably in the same place and with the use of the same piano as at the concert.

Teach the child on entering to walk (not run) to the front of the stage and bow easily to the audience. In the case of a small girl, a curtsy is pleasant. Then let her take her seat at piano and delay for half a minute, to get the proper adjustment to the piano and the audience. Let her also take care that the stool is at the right height and that she sits exactly before Middle C. At the conclusion of her piece, let her rise, turning always toward the audience, walk again to the front of the stage and acknowledge the applause by another bow or curtsy. See that she stands still before bowing, since a bow en route is an awkward affair. She then makes her exit, again walking slowly.

A hurried and ungraceful appearance makes both pupil and audience nervous, while a quiet and easy demeanor has the effect of putting them at their ease.

THE STANDARD MUSIC EXTENSION STUDY PIANO COURSE

FOR TEACHERS AND STUDENTS

A New Monthly Etude Feature of Great Importance

By DR. JOHN THOMPSON

DEVOTION, by CARL WILHELM KERN

Let the title sincerely influence your interpretation of this fascinating piece. Fix clearly in your mind the several melodic and rhythmic patterns Mr. Kern has so well preserved throughout the context, and you will find the piece particularly easy to memorize. Time spent in searching out these melodic patterns is well invested.

Be sure that the upper notes of the right hand carry the weight of the arm in the first theme, securing a consequently beautiful resonance of tone. The mood of the piece is certainly one of reflection, almost of meditation; but do not on that account allow the tempo to drag. One should cultivate an *andante* which preserves the feeling of motion.

The second theme, beginning with the seventeenth measure, is in the relative minor of the first theme and is carried by the left hand. Let it be played with more animation, and observe that the twenty-first measure marks the beginning of the *scherzando*. Follow the playful mood of the composer at this point. Be sure to accent the dotted quarter notes played with the thumb of the right hand. The piece grows steadily in intensity until the climax is reached in measure 29, and is held in varying degree until measure 40, where the mood, by means of a *diminuendo e ritardando*, is that of the opening theme in retrospect.

No difficulties of interpretation complicate this piece. Follow the pedaling and expression marks as indicated, and it will interpret itself delightfully.

ENCHANTED HARP, by CAROLINE H. CRAWFORD

Here is a number with a two-fold mission in life. Caroline Crawford has so cleverly "sugar-coated" an excellent arpeggio study that pupils, ordinarily averse to this very necessary branch of keyboard technique, may be lured thereby into interested practice. It is at the same time a fine means of triumphantly displaying the wares of those who have attained some proficiency in arpeggios.

A word about arpeggio playing in general, and a few suggestions which should be of help to many who apparently meet in this musical configuration a desolate Waterloo. Arpeggios, to produce a liquid effect, should be played with the fingers close to the keys, using as little finger action as possible. The motive power is obtained by using a rolling motion of the hand and forearm—the so-called "rotary principle." If too much finger action is used the passages are apt to sound too "notey." Use just enough, therefore, to preserve clear articulation. The same rolling motion should be used in the left hand. Best results are had in arpeggio playing by holding the wrists high and the fingers nearly straight. Think of the hand as a wheel, the fingers of which are the spokes, and you will find that a simple rolling forward and backward of the hand will perform this extended broken chord with ease. At your next opportunity observe any of the great concert artists playing arpeggios. You are pretty sure to get a practical demonstration of the practicability of playing arpeggios smoothly and with professional ease, in just this manner.

Observe the melody which is clearly in-

dicated. Since the melody line is carried throughout by the thumb of the right hand, the matter of "thematising" will offer no difficulty. Use a shallow touch, so that the arpeggio truly suggests an enchanted harp, and not, if one may be for-

tenor, played by the left hand. The tempo brightens perceptibly, indicated in the text by *piu mosso*. Do not forget that a dreamy, introspective mood should dominate the player, and therefore the listener, in connection with this number.



JOHN THOMPSON

given the imputation, a roar like the torrents of Niagara Falls!

DREAM DAYS, by MILDRED YUILL

If you have a prejudice against humming a melody for days after you have played it, skip the page of this number of THE ETUDE, which contains Mildred Yuill's *Dream Days*. For this piece seems to be especially designed for "haunting" purposes.

Sentiment is quite indispensable in interpreting a little number of this kind. It calls for emotion but not for hysteria, which is sometimes confused with emotion. Quite frequently in this type of piece the performer revels in a perfect orgy of exaggerated swells, rubatos, and *diminuendos*, which may relieve the chills and fevers of one's own soul but undeniably harries that of the innocent by-stander.

Notice that the opening phrase is repeated in measure 5, supplemented by bell-like notes an octave higher, played by crossing the left hand over the right. To produce the "bell" quality, strike the notes sharply but with a shallow touch.

For contrast the second theme appears in the relative minor and is carried in the

THE MOON ROCKET (March), by WALTER ROLFE

Who does not love a march? The most sophisticated musician alive and the veriest musical moron are amazingly alike in their appreciation of the stirring, primitive rhythms of a good march. It is a form that runs the gamut of many human emotions. There is the march of warriors, dauntless, eager for victory; the more sedate processional; the majestic funeral march, of gravity and solemnity. The consciousness of just what sort of march one is playing is necessary to good rendition. As in all dance forms, rhythm is paramount. Sharp accents and steady pace are adjuncts of the well-played march.

Mr. Rolfe's fantastic title, *Moon Rocket*, tells us that the march under consideration is fiery and should be played with verve and abandon. The first four measures set the stage for what follows. Play them with enthusiasm so as to prepare for their sequel. Take the repeated notes of the right-hand with a sharp, clipping wrist staccato. In the second theme emphasize the upper notes, which represent the woodwinds of the band; and do not overlook

the importance of the trombones as graphically depicted in the left hand, marked *basso marcato*. Here is an excellent one for boys!

MINUETTO, by GIUSEPPE VERDI

This quaint little *Minuet* from "Rigoletto" is well known in its original form and provides a novelty in this, its first arrangement for piano solo. It has all the atmosphere of a seventeenth century composition and should be performed with the stately grace which characterizes the minuet form.

Be careful to observe the two phrases (in eight notes) which repeat throughout the composition. To produce the proper tonal inflection, the last note of each phrase should be played with a rolling inward and upward motion—though one were gently breathing.

As in all dance movements, rhythm is of first importance. Play this graceful minuet with a rather light, thin tone, to suggest the harpsichord for which many minuits were written in the early days.

DAWN DANCE, by PAUL BLISS

Dawn Dance is a charming salon piece with graceful rhythms and tuneful melody. It should be played in a sparkling manner, with care-free abandon, yet, with an observance of the rhythmical precision of the dance. Make sharp contrasts between *legato* and *staccato*, and follow the expression marks closely, for tonal values.

In the first two measures of the *Trio* be sure to play the chords appearing on the second beat with an up-arm stroke. This not only gives the proper tonal inflection to the *staccato* chord itself, but also prepares the listener, as well as the hand of the performer, for the following accented and sustained chord, which is of course played with a down-arm stroke.

Note that a quicker tempo is indicated for the *Trio*.

BAGATELLE, by BEETHOVEN

The word *Bagatelle* literally means "trifle." Beethoven was probably the first composer to use it as a musical term.

This *Bagatelle* finds Beethoven in a whimsical mood and is most effective where proper observance is given to the unexpected accents and the sudden changes from *legato* to *staccato*. The notes in the first measure should be thrown off sharply beginning *piano* on the first eighth, applying a sudden *sforzando* on the second beat and *forte* on the last beat. This is followed immediately by a quiet but sustained *legato* in the second measure, which is again contrasted by the sharp, brittle *staccato* chords beginning in the third measure. The rhythmical pattern of the opening phrase is repeated throughout the entire first theme, which should be played without the use of the pedal.

The second theme—*Trio*—plunges suddenly into the relative minor, the right hand carrying the melody in *portamento* style (long but detached)—while the left hand accompanies in rolling broken chords.

In the third measure of the second theme we find it necessary to play two

(Continued on page 376)

FASCINATING PIECES FOR THE MUSICAL HOME

both organ-like piece,
harmonic effects. Grade 3.

DEVOTION

ROBINSON CRUSOE SUITE

CARL WILHELM KERN,
Op. 335, No. 2

Andante M.M. ♩ = 46

tranquillo

rit.

mf

Last time to Coda

pp

più animato

mf

scherzando

f

giocoso

mf

legato

p

cres - cen - do

f rit.

p

cres - cendo ed accel. dim. e rit. D.C.

pp

p

pp

ENCHANTED HARP

A really delightful and facile study with that kind of an educational appeal which leads the pupil to do a great deal of excellent arpeggio work by keeping him fascinated with his keyboard progress. Grade 4.

Presto M.M. $\text{♩} = 80-90$

CAROLINE H. CRAWFORD

mp Melody notes well emphasized
Arpeggios very smooth and light to sound like the over tones of the harp

Ped. simile

rit.

mp a tempo

cresc.

poco

f

a

poco

rit.

The first system of the musical score for 'DREAM DAYS' consists of two staves. The upper staff features a melodic line with eighth-note patterns, marked *mp a tempo*. The lower staff provides a harmonic accompaniment with quarter and eighth notes. The system concludes with a *pp* (pianissimo) dynamic marking and a final chord.

DREAM DAYS

MILDRED YUILL

Andante sostenuto M.M. ♩ = 66

The second system of the musical score continues the piece. It begins with a *p* (piano) dynamic and includes markings for *l.h.* (left hand) and *dim.* (diminuendo). The tempo remains *Andante sostenuto*. The system includes various musical notations such as slurs, ties, and dynamic markings like *cresc.* (crescendo), *rit. e dim.* (ritardando and diminuendo), and *con passione* (with passion). The system concludes with a *Tempo I.* marking, indicating a return to the original tempo.

THE MOON ROCKET

MARCH

WALTER ROLF

Grade 3.

Con fuoco M. M. ♩ = 112

Tempo di Marcia

The musical score for "The Moon Rocket" march is written for piano. It begins with a piano introduction marked "Con fuoco" and a tempo of 112 beats per minute. The main section is marked "Tempo di Marcia". The score includes various dynamics such as *ff*, *ffz*, *f*, *mf*, and *cresc.*, as well as articulation like "basso marcato". The piece concludes with a "Fine" marking.

This musical score is for a piano etude. It consists of two staves. The upper staff contains a series of chords with various fingerings indicated by numbers 1-5. Dynamics include *cresc.*, *ff*, and *p*. The lower staff contains a melodic line with fingerings and dynamics including *mf*, *mp*, and *decresc.*. The piece concludes with a *D.S.* (Da Segno) marking.

amous Minuet from "Rigoletto" which has never hitherto
ranged as a piano solo. It has all the tunefulness and
lity of the well-known Mozart Minuet from "Don Giovanni".

MINUETTO

G. VERDI

Tempo di Minuetto M. M. ♩ = 88

This musical score is for a minuet in 3/4 time. It consists of two staves. The upper staff contains a melodic line with fingerings and dynamics including *mp*, *cresc.*, and *dim.*. The lower staff contains a bass line with fingerings and dynamics including *mf*, *cresc.*, and *dim.*. The piece concludes with a *D.C.* (Da Capo) marking and a *poco rit.* (poco ritardando) instruction.

Grade 3.

DAWN DANCE

"The golden rays come dancing o'er the hill"

PAUL BL

Allegretto M.M. ♩=126

mf

accel.

rit. e dim.

pp

Fine

TRIO

f faster

p

f

ff

rit.

dim.

★ From here go back to the beginning and play to *Fine*; then play *Trio*.

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THE PINES

A TONE-POEM FOR PIANO

H. ALEXANDER MATTHEWS

In lofty galleries of greenery
They rise and meet the azure of the sky,
A pillared nave, whose arches frail and high
Breathe with an organ's solemn melody;

Now like the minor surging of the sea,
Or low and faint as wings that startle by—
As sweet tuned winds that quaveringly sigh
A-down dim aisles of cloistered pageantry.

Thomas S. Jones, Jr.

Slowly and very sustained

ppp una corda
con Ped.
pp
agitato
cresc.
cresc. molto
dim.
ten.
molto dim.
rit.
p
pp
Tempo I
pp
smorz.
p
pp calando
ppp

MASTER WORKS

—*—

THE MONASTERY CHOIR

Adapted by Henry S. Sawyer

from "NOCTURNE, Op. 37, No. 1"

Andante sostenuto M.M. ♩ = 76

FR. CHOP

p molto legato
simile
p
pp
rall.

BAGATELLE

Abbreviations: P.S. signifies Principal Subject, C., Coda

COTTA EDITION

Grade 3

SCHERZO

Allegro M.M. ♩ = 63

L. van BEETHOVEN, Op. 33, No.

p *sf* *p* *sf* *p* *sf* *p* *sf* *p* *sf* *ff* *p* *cresc.*

The musical score is written for piano and consists of several systems of staves. The notation includes a variety of rhythmic values, such as eighth, sixteenth, and thirty-second notes, as well as triplets and sixteenth-note runs. Dynamic markings are used throughout to indicate volume changes, including *p* (piano), *f* (forte), *sf* (sforzando), and *cresc.* (crescendo). The score features a section labeled "Trio (II)" which begins with a key signature change to one sharp (F#). This section contains complex textures with multiple voices and intricate fingerings indicated by numbers 1-5. A "P.S." (Pianissimo) section is also present, characterized by softer dynamics and more melodic lines. The score concludes with a final cadence and a repeat sign.

In this Trio, the two contrasted motives, the cantabile and the figured, should stand out clearly, in a well rounded manner, neither overpowering the other.

Rondo Capriccioso

Teachers and pupils will be delighted with this facile arrangement of an imperishable classic for piano. Although some of the left hand difficulties have been removed, it has all the flavor and brilliance of the original. Grade 4.

Presto M.M. ♩ = 96

FELIX MENDELSSOHN, Op. 14

pp *leggero*

pp *mf p* *pp*

mf p *p*

Con anima *mf*

pp *mf* *marcato* *espressivo*

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, treble and bass clef, with a key signature of one sharp (F#). The melody is written in the treble clef, featuring a series of eighth notes and quarter notes, often grouped with slurs. The bass clef part provides a simple accompaniment, primarily using quarter and eighth notes, with some rests. The music is divided into measures by vertical bar lines. The handwriting is in dark ink on aged, slightly yellowed paper.

A musical score for a piano piece titled "The Song of the Lark". The score is written for a grand piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The music is in a single system, with a repeat sign at the beginning. The melody is played in the treble staff, and the accompaniment is in the bass staff. The melody features a series of eighth and sixteenth notes, with a prominent trill in the fifth measure. The accompaniment consists of a steady eighth-note pattern. The score includes dynamic markings such as *sf* (sforzando) and *f* (forte), and articulation marks like accents and slurs. The piece concludes with a final cadence in the fifth measure.

The image shows the beginning of the musical score for 'L'Espresso' by Debussy. The score is written for piano and is marked 'pp' (pianissimo) and 'leggiero' (light). The key signature is one sharp (F#), and the time signature is 3/4. The music features a delicate, flowing melody in the right hand, often with triplets and slurs, and a more rhythmic accompaniment in the left hand. The first few measures are marked with 'pp' and 'leggiero', indicating a soft and light playing style.

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, Treble and Bass clef, in G major (one sharp) and 3/4 time. The melody is in the Treble staff, featuring a series of eighth and sixteenth notes, often beamed together. The Bass staff provides a harmonic accompaniment with chords and single notes. The piece is marked with a forte *f* dynamic. The score includes fingerings (1-5) and a trill (3) in the Treble staff. The title "The Rose Tree" is written in a decorative font at the bottom left.

A musical score for 'The Song of the Lark' by George Gershwin. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one sharp (F#), and the time signature is 4/4. The score begins with a piano introduction marked 'ff' (fortissimo). The melody is characterized by a series of eighth and sixteenth notes, often beamed together, creating a rapid, flowing line. The piano accompaniment features a steady eighth-note bass line and chords that support the vocal melody. The score is presented on a single page with a light beige background.

A handwritten musical score for a piece titled "The Rose Tree". The score is written on two staves, Treble and Bass, with a key signature of one sharp (F#) and a common time signature (C). The melody is primarily in the Treble staff, featuring a series of eighth and sixteenth notes, often beamed together. The Bass staff provides a harmonic accompaniment with chords and single notes. The piece includes a section marked "ff" (fortissimo) and concludes with a double bar line. The handwriting is in dark ink on aged, slightly yellowed paper.

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

SKY DREAMS

* Words and Music by
ELLEN GORDON CAMERON

Moderato

mp espressivo

The stars in heav-en know my
dreams, To ev - 'ry one I've told them all. The moon sends down her sil - ver
beams To try and still my heart's wild call. My dreams are known to clouds a -
bove, They're si - lent there on high. I dream of love, of
love, love, I've told it to the sky.

mf dolce
Col. Ped.
rall. e dim.
mp a tempo
simile
poco rit.
a tempo
cresc.
(2.) rit.
a tempo
cresc.
rit. e marcato
a tempo
ten.
f molto rit.
ff
mp
p
marc.
f molto rit.
ff r.h.
l.h.

The poem is from "Rhymes and Lines" by Ellen Gordon Cameron, published by Dorrance and Company, Philadelphia, in their series, "Contemporary Poets of Dorrance."

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Psalm LXIII

THOU ART MY GOD

J. E. ROBERTS

Maestoso*f Quasi recit.**mf*

O God, thou art my God;

Ear-ly will I seek thee; My

soul long-eth for thee,— My soul long-eth for thee,

My soul long-eth for thee. In a

poco accel.

dry and thirst-y land — Where no wa - ter is.

Be -

Andante lento

cause thy lov-ing kind-ness is bet - ter than life,— My lips — shall praise thee, My lips shall praise—

thee, Be - cause thy lov-ing kind-ness is bet - ter than life, My lips shall praise thee, shall

praise— thee.

Thus

will I

bless thee while I live, I will lift up my hands in thy name.

f poco accel. *rit.*

f poco accel. *rit.* *mf*

p meno mosso

When I re - mem - ber thee on my

cresc. *rit.* *p meno mosso*

rit. e dim.

bed, And med - i - tate on thee in the night watch - es.

rit. e dim. *mp*

f Moderato *mf*

There - fore in the shad - ow of thy wings will I re - joice, In the

rit. *f* *mf*

shad - ow of thy wings will I re - joice, In the shad - ow of thy wings

cresc.

f largamente

will I re - joice, will I re - joice.

f *mf a tempo* *cresc.* *f rit.*

IN THE GARDEN

R.O. SUTER

Moderato

VIOLIN

PIANO

mp

p

a tempo

poco rit.

mf

mp legg.

p

mf

mf

mf

mp

D.C.

Fine

THEME

from the "ANDANTE OF THE FIFTH SYMPHONY"

Andante M. M. ♩ = 54

Sw. Oboe St. Diap. & Viol d'Orchestre

P. I. TSCHAIKOWSKY

animato un poco

p dolce
Ch. soft 8'
Bourdon 16' to Ch.
rit.
mf sostenuto
Gt. Clarabella & Gemshorn
Ch. Gt.
Sw.
cresc.
Sw. to Ped.
f
Gt. *ff*
allarg.
Reduce Gt.
Sw. *mf* rall.
Gt. to Ped.
off Gt. to Ped.
Reduce Sw.
rit.
Sw. Humana & St. Diap. Sw.
off Sw. to Ped.
Ch.
Sw.
off St. Diap.
rall.
pp
Aeoline 8' only

THE SANDMAN

The sandman is coming Or sand he'll be throwing
So shut your eyes tight, In your eyes to-night.

Andante M.M. $\text{♩} = 108$

SECONDO

ORA HART WEDDLE

p *Fine* *mf* *f* *D.C.*

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GAVOTTE RUSTIQUE

Moderato (Tempo di Gavotte) M.M. $\text{♩} = 116$

SECONDO

N. LOUISE WRIGHT

mf *f* *ff* *rit.* *mf a tempo* *Fine* *p* *D.C.* A* *pp* *f* *D.C.*

* From here go back to beginning and play to *Fine*, then play *A*
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THE SANDMAN

Andante M.M. ♩ = 108

PRIMO

ORA HART WEDDLE

THE BIRD SONG.
George F. Root, Op. 12, No. 1.

p

Fine

mf

f

D. C.

GAVOTTE RUSTIQUE

Moderato (Tempo di Gavotte) M.M. ♩ = 116 **PRIMO**

N. LOUISE WRIGHT

The musical score for "The Rose Tree" is presented in a traditional format with two systems of staves. The first system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The second system continues the vocal line and includes a second piano part (bass clef). The score is written in 2/4 time and features various musical notations including notes, rests, and dynamic markings. The lyrics are written below the vocal line.

System 1:

- Vocal Line:** Starts with a treble clef and a key signature of two flats (B-flat and E-flat). The melody is written in eighth and sixteenth notes. The first measure is marked with a forte (*f*) dynamic.
- Piano Accompaniment:** Written in bass clef, it provides harmonic support with chords and moving lines. It includes fingerings (e.g., 1, 2, 3, 4, 5) and a mezzo-forte (*mf*) dynamic marking.

System 2:

- Vocal Line:** Continues the melody, ending with a final note marked with a fermata and a "Fine" instruction.
- Piano Accompaniment:** Includes a second piano part (bass clef) that enters later in the system. It features a forte (*f*) dynamic marking and a "D.C." (Da Capo) instruction.

The score is a single-page representation of a musical composition, likely from a 19th-century publication, given the notation style and the use of terms like "D.C." and "Fine".

Small notes last time only

From here go back to beginning and play to *Fine*, then play **A**

DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

ROSE PETALS

ROMANCE

PAUL LAWSON

Orchestrated by Rob Roy Peery

Andante moderato

1st Violin

Piano

TROMBONE (Baritone)
or CELLO

ROSE PETALS

PAUL LAWSON

Andante moderato

CLARINET

ROSE PETALS

PAUL LAWSON

Andante moderato

ALTO SAXOPHONE

ROSE PETALS

PAUL LAWSON

Andante moderato

TRUMPET

ROSE PETALS

PAUL LAWSON

Andante moderato

2d Eb ALTOS
(Saxophones)

ROSE PETALS

PAUL LAWSON

Andante moderato

SQUIRRELS

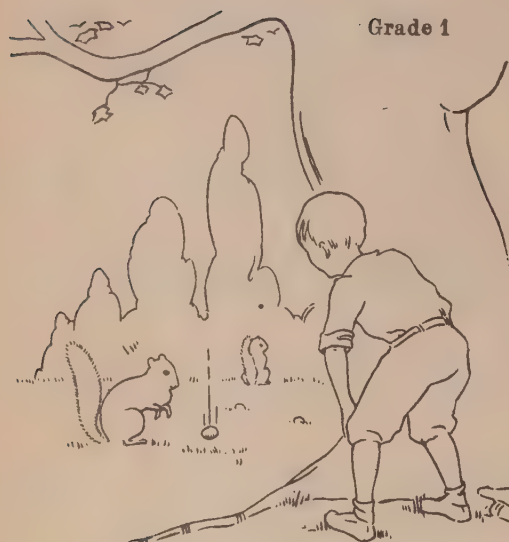
Verse by
MARY POLLARD TYNES

MATHILDE BILBR

I know there are squirrels in Grandma's yard
Because, as I play about,
I find many pieces of hickory nuts
All cracked and nibbled out.

And Grandma says that she sees them
Over the dry leaves race,
Pick up a big nut, and then run away
Back to their hiding place.

Some day I shall slip up so quietly,
And oh, what fun 'twill be
To see one find a big brown nut
Just as it drops from the tree.



Grade 1

Moderately fast M.M. = 78

medium loud

I know there are Squirrels in Grandma's yard!

Fine

softer

D.S.

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THE LITTLE TROMBONE SOLO

Grade 1½

Pompously M.M. = 132

JESSIE L. GAYNO

f *mp* *cresc.* *Fine* *f* *p*

mp *ritard.*

THE SKATING BEAR

Hand in hand we join the throng
With laughter gay and joyous song;
O'er the ice we swiftly glide,
In fancy figures take great pride.

M. L. PRESTON

Moderato M. M. $\text{♩} = 132$

Musical score for 'The Skating Bear' in 3/4 time. The score is written for piano and features a melody with triplets and a bass line with eighth notes. Dynamics include *mp* and *mf*. The piece concludes with a *Fine* marking and a *D.C.* (Da Capo) instruction.

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SPRINGTIME SONG WITHOUT WORDS

WALLACE A. JOHNSON, Op. 186, No. 1

Moderato M. M. $\text{♩} = 96$

Musical score for 'Springtime Song Without Words' in 3/4 time. The score is written for piano and features a melody with triplets and a bass line with eighth notes. Dynamics include *p*, *mf*, *dim.*, and *poco rit.*. The piece includes a *cantabile* section, a *Più mosso* section, and a *Tempo I* section. The score concludes with a *Fine* marking and a *D.C.* (Da Capo) instruction.

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Grade 1

PAVANE

VIRGINIA RHODES

Moderato M.M. ♩ = 116

Last time to Coda

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Grade 2

PARADE OF THE ROBINS

CHARLES E. OVERHOL

Allegretto M.M. ♩ = 126

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EDUCATIONAL STUDY NOTES

on the Voice, Organ, Violin and Orchestra Music in The Etude

BY ROB ROY PEERY

Thou Art My God, by J. E. Roberts
VOCAL

Mr. Roberts, who has written a number of successful vocal compositions, has here furnished the type of sacred song which is finding great favor among church soloists.

The opening *Quasi recitative* furnishes the singer with splendid opportunity for real dramatic expression, and thus prepares the way for the lovely *Andante Lento* which follows. Let this latter part be sung as a lyric contrast to the opening declamation.

The concluding section of this interesting song is a virile pæan of rejoicing, which offers a most satisfying close in the form of a well-developed climax.

Sky Dreams, by Ellen Gordon Cameron
VOCAL

"Sky Dreams" is just the type of love song which is likely to become very popular with lyric sopranos or tenors. The range, from F to high A-flat, affords the singer the use of the best part of his or her vocal equipment, and the optional high B-flat, near the close of the song, will prove most effective for the one who has developed this part of the voice.

The poem is from "Rhymes and Lines," also by Miss Cameron; and thus we have in this song that fortunate, if rather unusual, combination of author and composer in one and the same person.

The phrasing of the vocal line takes care of itself rather easily in this composition, and the breath marks given in the latter part afford the singer sufficient opportunity to develop an effective climax.

The delightful harmonic surprises throughout this piece well portray the imagery of the poetic expression; and this, coupled with the lyric flow of the melody, should give "Sky Dreams" a spontaneous appeal.

In the Garden, by R. O. Suter
VIOLIN

Here is a melodious and grateful piece for young violinists who have studied the first position. It is truly "violinistic," that is, it fits the technic of the violin both as to fingering and bowing. Note that there is no drawing back of the first finger for F natural on the E string, nor for flats on the other strings.

In the first section, the bowing follows a simplified plan of one bow to each measure; where the measure contains quarter notes slurred in one bow, each grouping may be played on a single string, through the use of the fourth finger. Do not neglect to use the fourth finger as indicated, as this makes for smoother bowing.

The second part offers a pleasing contrast to the first theme and lies entirely on the upper two strings without introducing difficult crossings of strings.

Theme, by P. I. Tchaikovsky
ORGAN

Organists will be familiar with this lovely "Theme" from Tchaikovsky's "Fifth Symphony," and in this excellent arrangement it is made available as a piece of medium difficulty.

The indicated registration is merely suggestive, and each organist should try out various combinations until a satisfactory effect is obtained from the individual instrument in use. In the opening theme, the swell organ should predominate over

the soft choir stops. Where the counter-themes enter on the great organ, the effect should be as a duet, and the registration of the great organ should be sufficiently strong to stand out well against the swell organ. Reducing the great organ after the *fortissimo* passage will require careful handling on the part of the organist.

Rose Petals, by Paul Lawson
ORCHESTRA

This little Romance for children's orchestra is arranged from a delightful and very popular piano piece by Paul Lawson.

The piano part is so easy that any student who has finished the first grade in music can learn it with little practice. The violin part is entirely in the first position and presents no difficulties. Be sure to use your fourth finger where it is marked, as this not only will make the bowing easier but will also help to strengthen and develop this weak member.

The trombone part can be played by anyone who knows the scale of this instrument, and even the eighth notes are easy, since they are in neighboring positions. This part may also be played by the cello student for whom it lies in the first position. The B-flat clarinets and trumpets will find a nice little duet in this arrangement, which would sound very pretty with just these two instruments and piano. E-flat saxophone players will enjoy the way their part brings in the melody from time to time, and there are parts for the E-flat altos so easy that each of the two parts has only three or four different notes to play.

It is really a great deal of fun for several to play this little piece together. Ask brother to try the trumpet part; let Daddy get down his violin; invite the boy next door to bring over his trombone; and see for yourself what fun it is!

Gavotte Rustique, by N. Louise Wright
PIANO, FOUR HANDS

Everyone will enjoy the sparkling grace of this *Gavotte* by Miss N. Louise Wright, who has written so many popular pieces for piano students.

In the primo part, the phrasing must be done with careful regard for sharp contrasts between the *legato* and *staccato* passages. This problem is herein simplified a great deal, since both hands have identical phrases.

In the second section of the piece, the secondo part has an interesting passage which occurs first *legato*, then again *staccato*. The dynamics of this composition should be carefully observed. The first section is introduced *mezzo-forte* and works up to a *fortissimo* within the section. The second part is *piano* and shades off to a *pianissimo* at the close. The third part, at A, should be played *forte* throughout, the *crescendos* and *decrescendos* being observed.

The Sandman, by Ora Hart Weddle
PIANO, FOUR HANDS

Here is the story of the old sandman who comes each night to put little boys and girls to sleep.

This is one of the easiest duets that has appeared in THE ETUDE for a long time. Even the secondo is easy and can be played by a first grade student. You will find none of those hard chords which often make this bass part so difficult for the small hand.

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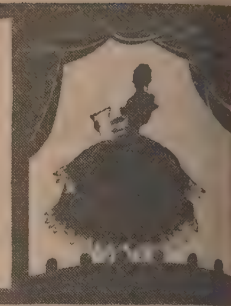
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THE SINGER'S ETUDE

Edited for May by
EMINENT SPECIALISTS

It is the ambition of THE ETUDE to make this Singers Department "A Singer's Etude" complete in itself



The "How" of Pure Tone and Its Production

By DWIGHT EDRUS COOK

PHYSICAL ACTION is the ability to treat and control our bodies in a manner which will assist in bringing about and providing a channel through which a vital and beautiful tone may be produced. Physical action, for the singer, includes many of the exercises generally used to maintain a fit condition of the body; but, of necessity, there are certain exercises which are vitally important and must have careful thought and attention in their application.

First: The chest position of the singer must be high; and it must remain so at all times, without the feeling of tenseness, but with ease. It must be high, to give freedom, to afford room for full action of the lung tissues and to favor breath control. Other than a necessity for singing, this position is the greatest of benefits for health building and physical development.

It must be understood that the artistic singer is in a position for real service in the delivery of a message; and, to convey a feeling of depression, by the lack of poise and buoyancy in the physical appearance, is not being the artist. A simple example of just how one should carry the body (while singing) is found in the poise and balance of the soldier at "Attention."

Finding "Position"

AND, NOW, an exercise which will assist one to find this position easily. Stand firmly on both feet, they being from six to ten inches apart and the arms hanging at the side, relaxed from the shoulder. Now lift the hands and arms high above the head; and, while in this position, take particular notice of the *natural* highness of the chest. Slowly lower the hands and arms to the side; but keep the chest at the

same high position as when the hands were above the head. Do the exercise slowly, ten times, with the mind centered on the highness of the chest; and very soon you will be relaxed in the retaining of the proper high chest position.

With this splendid physical poise well fixed in the consciousness, it will be noted that not only the chest is high but that the shoulders are well back and the head up. You are now beginning to see how the control of the breath must be the very vital necessity in the production of beautiful tone and in all artistic singing. Which brings us to the question of breath control.

The Diaphragm

THE FIRST STEP having been mastered, that of poise and balance, there will be felt a buoyancy of body which in itself will bring a sensation of lightness, a spirit of joy. Physically, this is but a result of "letting loose" of a certain tenseness from within; and this feeling of release is so thorough that, in the simple act of *just breathing* may be noticed the action of the one muscle of the body used more than any other, and the one most vital to the singer, the diaphragm.

How simple, how natural and how according to our everyday living would it be just to use this feeling of buoyancy and to breath, at first easily and quietly, then quite rapidly, "in" and "out," regularly and evenly. Then, quite unconsciously, one finds oneself smiling; the mouth will be comfortably open; the breath will be passing in and out over a relaxed tongue; the throat channel will be open, and every act of the breath will be controlled by the singing muscle, the diaphragm. The exercise for mastering this—one of the most

simple and one covering all the necessities for tone attack and tone production—follows. Through the physical poise position and the mental attitude of buoyancy, drop the chin to a comfortable and relaxed position; and, while maintaining this condition, breath (as though panting lightly) from the diaphragm. In doing this exercise, one must be very careful not to draw in the breath too heavily, else a dryness of throat will result. But the simple reaction of the joyous thought will suffice, with a light panting of the breath.

Singing is "Mental"

IT MUST BE born in mind that the artist sings mentally and that the thought of the text reacts constantly upon the body. If, therefore, you are thinking a joyous thought, the throat will automatically dilate, the palate and tongue will take their respective relaxed positions, the throat channel will have a feeling of openness, and the way will be well prepared for the diaphragm to take complete care and control of the breath action in a manner that will be quite sufficient to cover all demands for proper interpretation of the text, whether the phrase be long with much flexibility or firm with legato and stateliness.

Up to this point there has not been produced a sound or tone, but the mental and physical conditions have been established; and, after days and days of careful thought and practice have been devoted to this end, it will be noticed that, through the channel condition obtained by the above exercise, it will be very easy to allow the vocal cords or bands to act. As the breath is exhaled, the vocal sound is produced, just as in the last exercise of "lightly panting": *in*, breath; *out*, tone.

Do not take a tone from the instrument to indicate a pitch for this exercise but simply and easily say the syllable "ha." Pant *in* and *out* from the diaphragm, saying the "ha" instead of breath out. The exercise is, "pant breath in, and *ha* out." Allow the "ha" to be at any easy place in the vocal range, as you are now in the process of obtaining an easy and natural action or start of vocal action through an open channel.

This simple exercise is the foundation of vocal production. To be sure you must have to think, and to keep *thinking* by doing this over and over for hours though of short periods—a vibratory sense of tone will be noticed. Try to locate where this vibration is, and whether or not there is an association of a relaxed condition. If this is done correctly the sense of vibration will be observed in the region of the "mask," the roof of the mouth.

Some may feel this sense of tone a just in front of the ears, on the cheek bone. There is no special place or point at which you must try to *put*, or, as a voice teacher tries to tell you, to "find the tone;" for—remember this fact—there is freedom of production through the proper physical poise of the body; a mental balance, the voice finds its proper place, uninterrupted by unnecessary muscular action; and it will be beautiful, will have a vitality and a quality of sweetness and delight that, when clothed in the proper spiritual feeling and interpretation of the text, will penetrate to the heart of the listener, because it comes naturally and sympathetically from attuned to the heart of nature.

Enunciation

By EVA EMMET WYCOFF

THE OPENING of the mouth really means a lowering of the jaw; and as it drops the tone automatically shoots forward. The jaw works on a sort of hinge, and it must be taught to move quickly, if there is to be the proper release of tone. And all of this is entirely necessary if there is to be a clear and neat enunciation of the words.

Now, for good enunciation it will be necessary that the tongue shall have been taught to keep stretched well forward. Then, too, the vocalist must be very careful in singing a group of words. The tip of the tongue must not be allowed to leave its position at the teeth until the full value of the note has been reached, and then the consonant must be very

quickly formed. By this method the tongue will not wobble about in the mouth.

The Link

OUR SYSTEM of syllabification may be blamed for much of bad enunciation in singing. So many of our syllables end with consonant sounds. Which is a great hindrance both to distinct enunciation and to a good stream of legato tones.

The French have very largely eliminated this weakness in their language, by the employment of the *liaison* (or link); that is, when, orthographically, one syllable would close with a consonant and the following syllable begin with a vowel, the consonant is carried over and linked to the vowel of the following syllable. And

this is done not alone in singing but even in their daily speech.

We shall notice a few examples.

Keep-eth should be sung kee-peth
Slum-ber should be sung slu-mber
Neith-er should be sung nei-ther
En-dur-eth should be sung en-du-reth
Dream-ing should be sung drea-ming
Pal-est should be sung pa-lest

All of these words occur frequently in our best songs; and they furnish but a few of the many instances in which the singer may facilitate clear enunciation by this linking of the consonant to the beginning of the tone and syllable which follow. It is by this meticulous enunciation that the educated Frenchman makes his speech so beautiful. He speaks with

the very greatest of clearness and precision.

By putting these ideas into practice the singer will be less apt to move the tongue from its vowel position, with its tip against the teeth. Release the tongue from this position before the time of the note has expired for clear enunciation.

The Root of All Evil

SINGERS WHO flat (sing below proper pitch), or who do not give their words clearly must investigate the tongue. This member should leave "tip to tip" position only for purposes of enunciation.

If a forward tone is new to the singer there will be some difficulty at first.

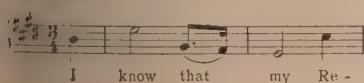
may tremble, the tongue may double and discouragement may creep in. But takes time to get the vocal apparatus work in such a way as to produce this vibrant tone. When it once is in, this will be known by the "feel" of its easy production. There will be an a free sensation in the throat. It is the use of having every tone to "hit the mark"; and that mark is the high, forward position at the front gums of the upper teeth.

The Release

AS THE SINGER mounts the scale there must be a corresponding releasing of the tone; and this is done by raising the jaw (opening the mouth wider) so that the throat muscles automatically release the tone and the singer has a sense of the throat being very open. Finissimo singing and scale work are for beginners. They must learn the fundamentals first, just as the pianist learns careful fingering if he is to insure smoothness of technic. Every dominant contains a vowel sound. Notice the carefully. Spell each one out and see it for yourself, thus: Bee, cee, dee, eff, and so on.

Rib Breathing

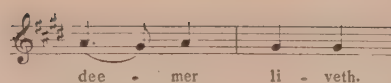
PARENTS SHOULD be very careful that growing children do not breathe through the mouth, as this brings on ear and nose trouble. A right thinking voice teacher would direct the child's breathing. To acquire correct habits, about five letters of the alphabet should be recited or sung on one tone; then the mouth should be closed while a deep rib breath is taken slowly. This should be continued throughout the alphabet, in small groups with a breath after each of these. Only the lips, teeth and tongue must have any part in the enunciation of the letters. Which means that there must be much slow practicing before a mirror. Asthma and throat trouble have yielded to this rib breathing. Hurried and careless talking often produces a woeful lack of clearness in the enunciation of vowel sounds. Observe that the church Trinity becomes *Trinity* and *Trinity* becomes *trivul*, and that there are many other phonetic distortions. As an illustration of phrasing, let us take that beautiful but extremely difficult air, *I Know that My Redeemer Liveth* from Handel's "Messiah."



Radio Voices

By WILBUR A. SKILES

Radio broadcasting requires voices of the "non-register" type, which means voices initiated by careful breath control, the notes of which float on the breath. Harsh, strident, throaty tones, the sort so common in voices used under the so called "Three Register" system, are especially unfavorable for broadcasting, in that such qualities introduce what is known as "microphone blasts" (uneven and abrupt vibratory conditions caused by overloading the microphone with heavy and close vibrations). These results are unavoidable, because from each register there is a different tone character, each of which would require a different distance between the vocalist and the microphone for its proper transmission and amplification. For example, a crooner must sing extremely softly and directly against the microphone; and, mechanically amplified, the tone is received as a round, smooth,



In this example the syllables have been divided, not as the rules of orthography would dictate, but as they should sound for clear enunciation and for a proper legato of the phrase.

The "T" should be sung with emphasis, giving the idea of complete finality on "I know." In singing the word "know," the consonantal diphthong, "kn," must be got out of the way very quickly, and the "o" must come with precision. Then there must be a low, inaudible breath (remembering that breathing is in the ribs and that they can expand only laterally). The "a" of "that" must be carried over the two notes with no movement of the tongue and with the word sung rather lightly. The same is to some extent true of "my Redeemer"; but with the second syllable there must begin a slight crescendo; and "liveth" will be quite forte.

By this method, the singer will come out with an abundance of breath, and will finish what is generally considered a long and trying phrase, with full voice and a proper emphasis for its full meaning. The dividing of the words as marked will enable the student to get the real idea of the non-vowel or consonant interference. The remainder of the air may now be studied with careful attention to the dividing of the words so that the full value of the notes may be sung.

The Crisp Consonant

IT MUST BE always borne in mind that the enunciation of consonants must be very quickly done. Now a song of spring, of flowers, of birds, or of mother, may be undertaken. First the words must be most carefully studied in order that the meaning may be accurately grasped; and then the song is ready to be sung with the proper spirit of joy or sadness. Is it a song of the violet or the wren? What can be more dainty? Then let it be sung accordingly.

Songs are much more definitely sung when the words are first studied separately from the music. To copy the words will help to memorize them; and, when this is done before there is an attempt at singing, a much more vivid meaning will be realized.

Then, through all this, it must be constantly born in mind that the controlled tongue, lips and breath are of eminent importance; for it is through these that much of the singer's success is won.



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THE ORGANIST'S ETUDE

Edited for May by
EMINENT SPECIALISTS

It is the ambition of THE ETUDE to make this Organ Department "An Organist's Etude" complete in itself

Broadcasting an Organ Recital

Some Sure Tips to Organists

By HARRY PATTERSON HOPKINS

For years B had been doing work in theater, church, and concert, and, when an opportunity occurred, it was with some assurance that he accepted a contract with — Station (one having a national hook-up) for a series of recitals. His set-up was made right and timed to last exactly thirty minutes, and, about ten minutes before starting to play, he asked for a test. This was given, and he was told it was "O. K." He also asked the engineer, over the wire, if the change of registration was effective and if it had come out distinctly. Again he got his approval, and felt that he was in a position to deliver what was expected.

It was his first recital. His organ was a large three-manual of latest type; the microphones were placed to best advantage, and this was the beginning of a set of sponsored organ concerts for the company. So one may imagine that his anxiety was keen that it should go off well.

Later he found that fully one-half of the numbers were not of the right kind to carry with pleasing effect. One of the first things to do is to avoid heavy pedaling. This is absolute! Listeners to organ music should hardly ever hear the pedals. All they should hear is melody and harmony, with almost inaudible bass.

The soloist must use pedals, of course, but merely coupled to the manuals with no 16-ft. stops. This seems like bad ad-

vice but in reality is complying with the peculiar law of radio conditions.

Through downright experience this organist collected certain invaluable information.

The melody itself must come out clear and well defined and should be half as loud again as the harmony.

As some companies place their "mikes" in front of the organ chambers, one must refrain from such embellishments like *sforzando* (which always have a booming effect) and avoid extremely high melody notes like:



which are either lost entirely or sound pipy. These are essential rules and must be strictly taken into consideration.

A piece like Thorne's *Simple Confession* is an excellent number as an illustration. The melody in the left hand must be played completely and unbrokenly upon one manual and the accompanying chords follow it upon another manual. With hardly any bass to obtrude and the opportunity to make several nice changes of color in registration it becomes a pleasing offering, especially as the whole thing lies in the middle register. In *Traumerei* the melody should be of a full, round, flute-tone, played forte, with a mezzo-forte background of mixed strings as ac-

companiment. Either of these numbers would be excellent as an organ voluntary when a church service is being broadcast.

If using something secular, any popular love ballad of the day may be treated in the same manner.

A grand march sounds well and should be played full organ, with shades wide open. It will then be sure to have the desired effect of sublimity.

The registration of pieces in general must be broad—not one or two stops, but many. For instance, a reed melody, suitable in a piece like *Only a Rose*, must not be oboe alone; it must be oboe, salicional, dulciana, 4-ft. violina, and quintadena with open shades. Then the effect over radio will be of a clear penetrating reedy-oboe color. A group of measures, say, sixteen, may be played all reeds and strings, and then delightfully changed to pure round flute tones (or 8-ft. diapasons). Such contrasts, used sparingly, will set one's playing off to splendid advantage.

Chimes though beautiful in sound, must never be used alone. Always there must be a soft background of harmony behind them in simple chords, and the shades of the chamber in which they are located must be opened wide.

We cannot find space to classify the kinds of pieces that are best suited to broadcasting. Those having simple, clear and direct melodies are always the best,

and such works as possess complicated rhythms or rapid technic are the ones to be avoided. But always variety must be attained even at the cost of omitting repetitious portions in some of the more serious pieces.

One should be careful never to repeat a melody too often. For example, rendering a well-known piece, omit the introduction entirely, and repeat only the chorus. It will be very acceptable, given in this manner. A more serious piece should often be abridged.

Presenting a recital program calls for a theme to be played softly while the announcer is telling about the music, giving the title of the piece about to be played. At this time *Merry Widow Waltz* or *Sweet Mystery of Life*, for secular music, and Liszt's *Dream of Love* for religious music are given as themes known to everybody and easily recognized.

When accompanying a choir, or vocal solo, the voices take the lead, of course, and the accompaniment must be softened down to one-half.

In broadcasting there must be no "ups" nor mechanical noises. Neither must there be any silent spaces, as every register, whether for good or bad. For good, the praise and commendation one receives is overwhelming, and publicity is enormous. The organist who has been well repaid for exerting in the fullest degree his musical professional skill.

The Piano and Organ in Contrast

By H. C. HAMILTON

PART II

CHORDS that "skip" require a little rearrangement.

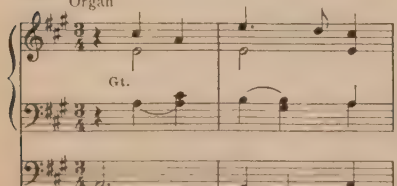
In *And the Glory of the Lord* from the "Messiah," the piano score

Ex. 6 Piano



will be more effective on the organ, as:

Ex. 4 Organ



One delightful effect on the organ but absent from the piano is an outstanding

melody, an accompanying harmony or counterpoint and a staccato 16-foot pedal.

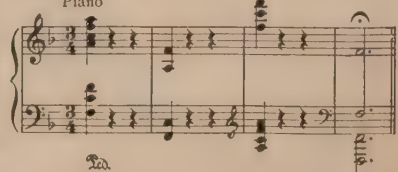
The organ transcriptions of Bach's *My Heart Ever Faithful*, is a notable instance of these qualities combined.

Ex. 8 Organ



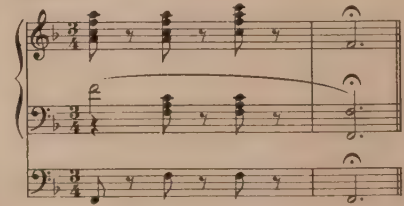
A concluding passage on the piano such as

Ex. 9 Piano



is particularly fine. But how different with the organ! The following example, if the registration remains unchanged, is sadly lacking in either accent or mass-building of tone. Then, as less pipes are heard at the final unison, which should be the great culmination of the matter, the finish is ludicrously weak.

Ex. 10



For a passage like the foregoing the registration is all-important. Additions of some sort should be made to increase the volume of each successive chord, and at the final unison a 16-foot Trombone may be added. A powerful

reed such as this cannot be tolerated long, and may be used only sparingly. But for a final *fff*, and the bringing forward of something kept in reserve has its place. There is also the element of surprise—something as a sort of "extra." The ear always welcomes this.

An increase of *depth*, too, for the including bass note is generally good possible. There being no lower *F* on pedal-board than the one written, a 32-stop might figure here also.

It is in brass band work that we find unisons to the fullest advantage: a soft tone produced by every player concert may be overpowering in volume. But reason is not far to seek, when it is realized how powerful and far-reaching all instruments of the brass choir, with their resources are displayed to the listener. A unison from the organ never can rise up to a fine band, for its fullest capabilities lie in other directions.

In the playing of hymns, the suggestion regarding repeated chords may once

11 Organ etc.

The musical score for the Organ part shows a sequence of notes on a staff. The notes are: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-108, C-108, B-109, A-109, G-109, F#-109, E-109, D-

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124 MORETON. L. M.

A musical score for a piece titled 'MORETON. L. M.' The score is written on four staves. The first staff is a treble clef, the second is a bass clef, the third is a treble clef, and the fourth is a bass clef. The music is in 2/4 time. The first staff contains a melody with eighth and sixteenth notes, and a final measure with a whole note. The second staff contains a bass line with eighth and sixteenth notes, and a final measure with a whole note. The third staff contains a melody with eighth and sixteenth notes, and a final measure with a whole note. The fourth staff contains a bass line with eighth and sixteenth notes, and a final measure with a whole note. The score is written in a simple, clear style, typical of early 20th-century educational music books.

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8—Knock.
9—Be a pessimist.
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Choirmaster's Guide

FOR THE MONTH OF JULY, 1932

(a) in front of anthems indicates they are of moderate difficulty, while (b) anthems are easier ones.

Date	MORNING SERVICE	EVENING SERVICE
THIRD	PRELUDE Organ: Hour of Devotion.....Rathbun Piano: Devotion.....Moter BENEDICTUS Benedictus es, Domine.....Kinder ANTHEMS (a) I waited for the Lord.....Mendelssohn (b) Praise Thou the Lord.....Mendelssohn OFFERTORY Heaven is My Home.....Speaks (Tenor Solo) POSTLUDE Organ: Postlude.....Kern Piano: Scherzino.....Thompson	PRELUDE Organ: Berceuse.....Kinder Piano: Lullaby.....Strickland ANTHEMS (a) O Love Divine.....Hosmer (b) O Lamb of God.....Stuitts OFFERTORY God is Love.....Marks (Duet) POSTLUDE Organ: Processional March.....Kinder Piano: Eventide.....Preston
	PRELUDE Organ: Two Angels.....Blumenthal-Whiting Piano: Andante Celebre.....Beethoven ANTHEMS (a) The Heavens are Telling.....Beethoven (b) I Love Thy Kingdom, Lord.....Stuitts OFFERTORY Rock of Ages.....Dibble (Duet) POSTLUDE Organ: Festive March in A.....Erb Piano: Romance.....Rubinstein	PRELUDE Organ: La Harpe Celeste.....Grey Piano: Sabbath Evening in the Village.....Renk ANTHEMS (a) O Be Joyful in the Lord.....Wood (b) Praise the Lord.....Randegger OFFERTORY Saviour, Breathe an Evening Blessing.....Hyatt (Alto Solo) POSTLUDE Organ: Festival March.....Syre Piano: Warrior's Song.....Heiler
	PRELUDE Organ: Andante Cantabile.....Widor Piano: Prize Song.....Wagner-Bendel ANTHEMS (a) God is a Spirit.....Bennett (b) Art Thou Weary.....Wolcott OFFERTORY Thy Will be Done.....Speaks (Baritone Solo) POSTLUDE Organ: Adoration.....Rockwell Piano: March of the Choristers.....Keats	PRELUDE Organ: Song of the Angels.....Williams Piano: Venite Adoremus.....Bernard ANTHEMS (a) Spirit of God.....Gillette (b) Come, Holy Spirit.....Zimmerman OFFERTORY Heaven's Vesper Song.....Morley (Soprano Solo) POSTLUDE Organ: The Angelus.....Rockwell Piano: March.....Hollaender
	PRELUDE Organ: Ave Maria.....Schubert Piano: Romance.....Schumann-Harthian ANTHEMS (a) Judge Me, O God.....Mendelssohn (b) Peace, Perfect Peace.....Nevin OFFERTORY Saviour Divine.....Baines (Alto Solo) POSTLUDE Organ: March in F.....Barnes Piano: March Carillon.....Hanson	PRELUDE Organ: Solace.....Pease Piano: Prelude Melodique.....Alkan ANTHEMS (a) I Will Praise Thee.....Stuitts (b) O Lord Most Holy.....Marchetti OFFERTORY As Pants the Hart.....Marks (Duet) POSTLUDE Organ: Toccatina.....Barnes Piano: Creation.....Kuhlmann
SEVENTEENTH	PRELUDE Organ: Melody.....Barnes Piano: Mountain Dawn.....Roberts ANTHEMS (a) In Thy Presence is Fullness.....Stainer-Nevin (Men's Voices) (b) The Omnipotent.....Schubert-Felton OFFERTORY If With All Your Hearts.....Roberts (Soprano Solo) POSTLUDE Organ: Romance.....Lieurance Piano: Coronation March.....Meyerbeer	PRELUDE Venetian Love Song.....Nevin (Violin, with Organ or Piano Accompaniment) ANTHEMS (a) Holiest, Breathe an Evening Blessing.....Barrell (b) By Cool Siloam's Shady Rill.....Day OFFERTORY Lament.....Lieurance (Violin, with Organ or Piano Accompaniment) POSTLUDE Organ: Calm as the Night.....Bohm-Gaul Piano: Sapphire Seas.....Elliot
	PRELUDE Organ: Melody.....Barnes Piano: Mountain Dawn.....Roberts ANTHEMS (a) In Thy Presence is Fullness.....Stainer-Nevin (Men's Voices) (b) The Omnipotent.....Schubert-Felton OFFERTORY If With All Your Hearts.....Roberts (Soprano Solo) POSTLUDE Organ: Romance.....Lieurance Piano: Coronation March.....Meyerbeer	PRELUDE Venetian Love Song.....Nevin (Violin, with Organ or Piano Accompaniment) ANTHEMS (a) Holiest, Breathe an Evening Blessing.....Barrell (b) By Cool Siloam's Shady Rill.....Day OFFERTORY Lament.....Lieurance (Violin, with Organ or Piano Accompaniment) POSTLUDE Organ: Calm as the Night.....Bohm-Gaul Piano: Sapphire Seas.....Elliot
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Anyone interested in any of these works may secure them for examination upon request.

ORGAN AND CHOIR QUESTIONS

Answered

By HENRY S. FRY, MUS. DOC.

Ex-dean of the Pennsylvania Chapter of the A. G. O.

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Q. On reading your column in the July issue of THE ETUDE I notice you have the examination requirements of The American Guild of Organists. I have studied six years and would like to prepare for the examinations. Will you send me the requirements?
—A. E. F.

A. The 1932 examination requirements are now available and may be secured by addressing Frank Wright, Mus. Bac., 46 Grace Court, Brooklyn, New York.

Q. We have a choir of six sopranos, four altos, two tenors and two basses. The space for the choir is to the right of the pulpit, with three rows of seats, rather narrow. Will you kindly suggest seating arrangement under these conditions?—J. W. C.

A. The number in your choir and the limitations of seating capacity make the problem of arranging the voices a little difficult from the standpoint of bringing the smaller number of male voices to the fore in order to balance the larger number of female voices. We are suggesting two ways to seat them without attempting to bring the male voices forward, and one rather unusual way to bring them forward.

Our first suggestion:
 Two Tenors Two Basses
 Two Sopranos Two Altos
 Four Sopranos Two Altos
 Second suggestion:
 Two Tenors Two Basses
 Four Altos Six Sopranos
 Third suggestion:
 Three Sopranos One Alto
 One Soprano Two Basses One Alto
 Two Sopranos Two Tenors Two Altos

Q. I am an accomplished pianist and teacher in which field I have been quite successful. But I have had an opportunity to be a church organist now; so I have been trying to learn by myself. I have used "The Organ" Stainer-Kraft, and practice on a Vocation organ which has two manuals. At first the pedal keyboard puzzled me, but now I am beginning to understand it, and can play without looking at my feet. The manuals I find easy because they are so much like the piano, but the stops have me baffled. I am sending you a list of the stops. To play I pull out Swell Stopped Diapason 8' and Pedal and Great Open Diapason 8', but find that the Swell is very soft. I experiment by pulling out more stops, but the sound is the same. Most likely it is my fault in not knowing how to use the proper combinations. Will you kindly explain them to me? Will you please name some pieces which I might play?—R. V. R.

A. We shall endeavor to give you an explanation of the stops in a general way so that you may have some idea of the way to use them. All stops included in the Swell organ affect that manual (the upper one) only. All stops included in the Great organ affect that manual (the lower one) only. All stops included in the Pedal organ affect the Pedals only. If, for instance, you use, as you suggest, Swell Stopped Diapason, that is the only set of pipes that will speak on the Swell manual, and the other stops you mention will not give any added tone if you are playing on the Swell manual. Adding Swell stops will increase the amount of tone on the Swell organ. The manuals may be coupled together by the couplers Swell to Great and Swell to Great Octaves, the former coupling the Swell to the Great at unison pitch, and the latter one octave higher. The manuals may be coupled to the pedals by means of the couplers Great to Pedal and Swell to Pedal respectively, as is indicated by the names of the couplers.

8' stops produce normal pitch; that is, the key played, with an 8' stop drawn, sounds the same pitch as the same key will if played on the piano. 4' stops produce a tone one octave higher and 2' stops a tone two octaves higher. 16' stops produce a tone one octave lower than 8' pitch.

Some pieces you might play include *Air*, *Matthews: A Song in the Night*, *Sheppard's At Evening*, *Kinder: Berceuse*, *Albeniz-Lanquett: Capriccio*, *Rogers: Barcarolle*, *Bivona: Melodie*, *H. Alexander Matthews: Pastorale*, *H. Alexander Matthews: In Summer*, *C. A. Stebbins: Lullaby*, *MacFarlane: La Cascade*, *Denis Dupre: Old Irish Air*, *Anonymous-Etherington: Retrospection*, *Hogan: Swing Song*, *Gillette: Sea Gardens*, *Cooke: Serenity*, *Warner: Wedding Chimes*, *Faulkes: The Guardian Angel*, *Pierre-Gaul:*

Q. I read your column every month with great interest, the more so as it is one of my few sources of information regarding pipe organs, there being none in our town. I am a boy of sixteen, playing a reed organ in church. I also have access to a two manual and pedal reed organ, on which I practice.

I am working with "The Organ" by Stainer and play quite easily such pieces as "Postlude" in the April, 1931, ETUDE. I begin with Bach. I hope in a few days to study in Edmonton, our nearest city, any size, which has several fine instruments. I am told that before Bach introduced temperament, they had to use two one for sharps and one for flats. Is that correct? If so, how did they manage with one organ?

In the specifications that appear in column, I often see mentioned stops of ft. pitch. What is their use? It seems that they would only make playing more difficult, and why not use stops of the "timbre" or tone color in 8 ft., 4 ft., or 2 ft. pitch?

What is Plain-song?
 Will you please give me the address of "The Diapason" and "Musical Opinion" their subscription prices (in Canada).
 Pueri.

A. Would suggest that before starting your work on Bach you study some of the studies included in Carl's "Studies for the Organ" and "Study Pedal-Playing" by Nilson. When you study of Bach we advise "Eight Preludes and Fugues for Organ."

We have never heard of the use of pianos, one for sharps and one for flats, due to unequal temperament, was solved by the use of extra keys, the octave. This was done on the organ. In Grove's "Dictionary of Music and Musicians" we read, "In the deed of sale organ built by Father Smith in 1683 for the Temple Church, London, specification is made of the additional notes, were played in the following manner of the black keys were divided crosswise front halves, which were of the usual playing G sharp and E flat, the bass which rose above them, A flat and D flat. Also from the same source we quote, "ferent but equally ingenious plan of troling the extra notes was used in the organ of the Foundling Hospital, I. Here the keyboard was of the ordinary form, without any extra keys; but by of a special mechanism four additional notes, D flat, A flat, D sharp, A sharp, be substituted at pleasure for C sharp, sharp, E flat, B flat of the usual Close to the draw stops on either side handle or lever working in a horizontal and having three places of rest, both handles were in the mid position. Series of notes was the same as on a ordinary instrument, namely, E flat, B flat, C, G, D, A, E, F, sharp, C sharp, G, but when the handles on both sides moved in the outward direction, the and B flat pipes were shut off, and sharp and A sharp were brought in, eration."

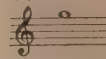
Stops of 2 2-3 ft. pitch produce a special overtone—that of the twelfth—use being to enrich the prime tone brightness. With this stop drawn the

Ex. 1



sounds

Ex. 2



Playing is not made more difficult use of stops of this character. Properly used with the prime tone they serve to emphasize more clearly that tone reason for using stops of other than 2 ft. pitch is to obtain a series of overtones including other intervals.

Plain-song is a type of music heard most frequently in the Roman Catholic and Anglo Catholic Churches. The Dictionary describes it as a style of plain ecclesiastical art-music which is the development of harmony. It is unison melody, which is unmeasured, the broadest sense of the term being plain-song. The relation of plain-song (measured music) to measured music is expressed by the parallel that plain is analogous to prose, while measured with its definite subdivisions of the analogous to poetry, with its definite divisions of metre.

The address of "The Diapason" is Kimball Building, Washburn Avenue, and son Boulevard, Chicago, Illinois, and of "Musical Opinion," Chichester Church, Chancery Lane, London, W. C. 2. We not quote your subscription prices for C but suggest your communicating with publishers.



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State.....

Making a Career as a Cornetist

(Continued from page 332)

perfectly. If there be one little part imperfect, one screw or cog loose or misplaced, you know this will cause the machine to stop and not operate correctly. It is just the same with instrument playing. You must perfect each point in order to become a real player.

"It makes no difference whether your lips are thick or thin if the muscles of the lips and face are properly trained, and the wind-power correctly controlled. To produce the best results, the lips should vibrate equally in the center of the mouthpiece, so that the quality of tone is exactly the same in all registers, low, middle and high.

"By placing the mouthpiece one-third on the upper lip and two-thirds on the lower lip, the middle and high registers are clear, but the lower tones are thin and impure. In the other way, that of placing two-thirds on the upper lip and one-third on the lower lip, the middle and low registers are clear, but it is a strain to reach the high tones, and sounds as if one is making an effort. It requires years of hard practice to overcome this strain, and even in the end you will never play easily nor be sure of the highest tones.

Effortless Playing

"NOW LET us approach a happy medium and place the mouthpiece so that the two lips vibrate exactly in the center, one-half on the upper lip and the other half on the lower lip, equally, so that the low tones are rich, the middle register clear, and the high tones brilliant. This will cause every tone in the compass of the instrument to be musical and free from that pinched and squeezed tone so often heard.

"As the upper jaw is stationary, the upper lip becomes more or less the same. Since the lower jaw is moveable, the lower lip moves in many ways, is the most supple and really does the most work of the two. The upper lip being the sensitive one should never be abused by bearing the greater pressure. If you must use pressure, and it is necessary at times, especially when playing very loud and in the upper register, confine it to the lower lip which will stand more abuse without tiring. This allows the upper lip to vibrate naturally. However, do not tie it up with too much pressure, which will stop the vibration, make it numb, and cause all kinds of disappointment.

"The shape of the teeth has little to do with this great 'machine.' Sometimes a player will resort to placing the mouthpiece slightly on one side of the mouth, either to the right or left of the center, on account of a protruding tooth or an uneven set of teeth. This will not affect his playing if the muscles of the lips and face are properly trained, and it will give comfort to the player. I have known many players who have false teeth and who play

well, and with much endurance. The celebrated cornetists, Liberati and Ben Bent, both had false teeth.

"After playing an exercise for two minutes, stop and rest a moment or so. Always do this in your practice as it allows the blood to circulate through the lips, keeping them full of life. This also strengthens the muscles of the lips and face. Never play after the lips are tired out. This weakens rather than strengthens them."

Originality and Initiative

MR. CLARKE went on to say that adherence to tradition, superstition, fear and self-indulgence spell failure in music.

"We cannot be creative musicians without discovering new methods. Tradition is all right in some ways, but the past furnishes only the foundation from which we work on to new achievement. When I started out, I practiced only the kind of music that I liked, that presented few difficulties; but at the end of two years I had made no advancement to make up for the work I had done. Then I began to practice the music that I had neglected and in a short time was surprised at the progress I had made. To play music that is easy and pleasing is like eating candy; but to educate your taste and improve your technique by working at music that may not please you so much at first is comparable to taking a tonic that will ultimately be of lasting benefit and permanent pleasure."

Mr. Clarke suggested that the essentials for progress are, first, to find out what to practice, second, when to practice, third, how to practice.

"In school, the first thing you have to learn is how to spell correctly; then to add and subtract, multiply and divide. So in music it is necessary to be well grounded in the fundamentals.

"One of the chief essentials is the multiplication table; and, by the multiplication table in music, I mean the scales. If you cannot play a scale correctly, you have not learned your multiplication table. And, as in higher mathematics, if you do not know your multiplication table, how can you expect to work out the higher forms in music? Beginners do not realize the importance of the scale, that if they miss one note in it and do not correct themselves immediately by going back and playing it over correctly, they are practicing to be imperfect. And, if you practice to be imperfect, how can you expect to be perfect?

"Careful practice is the merchandise one puts in one's storehouse expecting to sell it some day. A merchant who stores his goods may be robbed, or his storehouse may burn down; but the student of music who, by careful, concentrated practice, stores his mind with mental habits that result in correct control of his instrument, has something that no one can take from him."

Group Your Teaching Pieces

By ETHEL M. PARRY

A WIDENING of the pupils' repertoires as well as an increase in their interest and musical knowledge is the result of the teacher's presenting their pieces in little series of five or six.

In one group each piece might be by a composer of a different nationality. Let another consist of various dances—waltz, gavotte, minuet, polka and so forth—with a few words about each form. An historical set is interesting, containing a piece written in the present, one written

when the pupil's mother was a girl, when the grandmother was a girl, when the great grandmother was young and so on. A description may be given in a few words of the instruments and music in vogue at each period.

Each number in another set might suggest an instrument—drum, trumpet, guitar, and so forth—or be characteristic of, say, Indians, bubbling brooks and wheels spinning. Many other groupings will suggest themselves.



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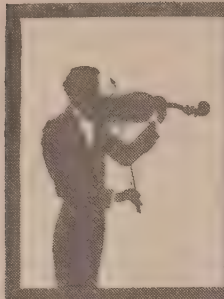
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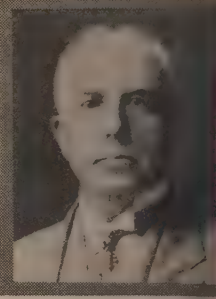
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THE VIOLINIST'S ETUDE

Edited by
ROBERT BRAINE

It is the ambition of THE ETUDE to make this Violin Department "A Violinist's Etude" complete in itself



An Aluminum Double Bass

FROM the time the violin and other instruments of the violin tribe assumed their present shape, in the workshops of Cremona, it has been an unwritten law that no metal shall enter into the construction of the instruments. Nothing but wood and glue to hold the parts together is used, except the metal strings and tuners which are modern inventions. These are, however, more in the nature of accessories, not parts of the body of the violin proper.

When the violin left the master hand of Stradivarius, it consisted entirely of wood, glue and gut strings. The only bit of metal was the thread-like wire with which the G string was wrapped.

The world does not stand still, however, and it remained for the United States to give the musical world an all-metal double bass which seems destined to come into wide general use. The body of the instrument, made entirely of aluminum, gives excellent tonal results.

The use of aluminum for the manufacture of double basses was suggested by Joseph E. Maddy, nationally known Director of the National High School Orchestra, President and Musical Director of the National High School Camp Orchestra Association, and author of works on the formation and conducting of public school orchestras. In a letter of congratulation

to the manufacturers who worked out his ideas for the construction of aluminum double basses, Mr. Maddy said, "I never dreamed, when I suggested an aluminum bass-violin to you, that so marvelous an instrument would ever be made. Schools have never had a bass-violin which they could trust. The best wooden basses cracked, and repairs are so costly that in many cases it has been cheaper to purchase a new instrument than to repair the old.

"The bass violin which you have made has a tonal quality and responsiveness that is as fine as the basses made by the old masters. I consider it an honor to be identified with so wonderful a product and heartily endorse its use to my fellow music supervisors."

The top, bottom, sides, neck, scroll—in fact, all parts except the finger-board, bridge, tail-piece and sound-post—are made of duraluminum, one of the hardest and toughest of metals, drawn and tempered to a degree that makes it practically dent-proof. The component parts are then welded into a single, inseparable unit. Not a screw or rivet is used in assembling the entire instrument. The finger-board is of ebony and attached to the aluminum neck by a patented process that precludes all possibility of its becoming

loose or rattling. The bass bar is made of a special metal sprung and welded to the top at great tension. This not only preserves the permanent shape of the body but affords proper resistance for the pressure of the strings.

The aluminum bass has many advantages

is made in silver or gold aluminum or natural wood finish, patterned after fine old bass made by Stradivarius.

The principal bass player of the Chicago Civic Opera Company orchestra, testing the aluminum basses, said: "Regarding the frailty of wood and the high cost of repairs, it is certainly a progressive step to create a string bass in metal, for tonal quality surpasses the finest obtainable even at higher prices. Considering the fact that repairs on a wooden bass frequently amount to thirty dollars and more and that there are no repairs contend with on the metal instrument, aluminum bass is a safe investment. I shall use the bass in my teaching."

The fact that an all-metal double bass fills a real want in string instruments is proved by the fact that manufacturers of other countries, notably Germany, have begun to imitate these instruments. Their output, however, does not begin to compare with the American in durability and quality.

The advent of the aluminum bass marks the first time in the history of the instrument as far as I know, when a really practical all-metal string instrument has been introduced. This has been made possible by the invention of aluminum, light, strong and durable.



over the wood bass, in that it cannot crack, split or warp, and is made to last forever. It is as light in weight as a wooden bass, and has a tone that is deep, resonant and of cello-like purity. It

Common Sense

By GEORGE LEHMANN

THEORIES, on this, that or the other question in connection with violin-playing, are so numerous today that it is not at all surprising if the inexperienced player throws up his hands in despair and cries, "Which, of all these theories advanced by men of seeming authority, can prove safe and helpful for me to adopt?"

Apparently, this question is unanswerable, because these theories, often strongly opposed to one another, are advocated by players of recognized merit and have been adopted by them in their own work. Clearly, then, it is difficult, if not impossible, to choose among these theories some of absolute reliability; and the question then arises, "Which road shall the novice take that will lead him to his goal?" Here we find ourselves on surer ground, and, if we turn to that great and universal teacher, Common Sense, we shall almost invariably find the solution to every perplexing problem.

Let us consider the earliest problems confronting every player, and learn what a vital part Common Sense plays in their solution. These problems are: (1) the position of the left arm, (2) the position of the left thumb, (3) the height of the right arm. Since all technic of the right and left hand is necessarily and closely

related to these three questions, the reader will easily grasp their importance in the development of every player.

Where the position of the left arm is concerned, the most widely accepted theory fails dismally, and Common Sense triumphs easily. In other words, the long-perpetuated injunction—to bring the left arm far to the right—creates a serious disadvantage to the development of left-hand technic, and is, at the same time, opposed to the good health of the player. Why? Because this forced position of the arm necessarily throws the fingers away from, instead of bringing them directly above, the strings, and because the physical strain of such an extreme inward position of the elbow affects the chest and therefore must be opposed in some degree to good health.

Straight from the Shoulder

COMMON SENSE clearly suggests a normal position of the left arm for all players, regardless of their physical peculiarities. If the arm is fully extended, in a straight line from the shoulder, the palm of the hand facing upward, the player will have found a normal, practical position for the development of left-hand technic. He need then only bend the elbow sufficiently to hold the instrument, keeping the

chest free from unnecessary strain, and the fingers will hover over the strings in a position most natural for violin-playing.

In no question relating to left-hand technic does Common Sense play a more important part than in the position of the thumb. Our "methods" and our pedagogues have persisted in teaching a forward position of the thumb (approximately opposite the second finger), unwilling, it would seem, to depart from tradition. Let us listen to the voice of Common Sense.

It tells us that (in this forward position of the thumb), when the player ascends to the 2nd position, the thumb naturally falls back slightly, and, when he reaches the 3rd position on the fingerboard, the whole hand is imprisoned, so to speak, and can enter no higher positions unless the thumb falls backward and slightly under the neck of the violin. Briefly, then, the thumb starts out in the 1st position by creating for itself an obstacle which it is compelled to overcome as the hand advances along the fingerboard.

The Natural Way the Best

WHY, ASKS Common Sense, should a player create such difficulties for himself? Why not start, in the 1st position, with the thumb resting where it falls

most naturally against the neck of the violin, thus giving perfect freedom to the hand and the thumb in all positions of the fingerboard? The greatest technician known to us, Niccolò Paganini, must have discovered this advantage early in life, for we have unquestionable evidence that he placed his thumb in a low position against the neck of the violin.

And what does Common Sense suggest with regard to the position of the right arm? It gives us simple and wise directions which all players would do well to follow. It tells us that the extreme outward position of the right arm, so often seen nowadays, is no result of logical reasoning, but the product of carelessness and neglect; and it tells us also that, as in all matters related to the position of the left arm and hand, a normal position can easily be found for every player. Let the player swing his right arm, like the movement of a pendulum, arresting its activity when the hand is parallel with the body, and this distance from the body, he will find, is for him the most desirable height for the arm when playing on the A-string.

The deviations in height required for other strings will follow naturally, but it is not necessary or desirable to raise the elbow to a position higher than the hand assumes.

The Care of Your Violin

By ERIC L. ARMSTRONG

Two kinds of nostrums are advised for personal health, and likewise for our musical hobbies. "Prescriptions" for our ailments are as many as there are quacks meeting one hundred per cent tone improvement if we-but grant them (besides a hard earned dollars) the privilege of bringing our pet fiddles.

Just as old man "Common Sense" keeps away the quack, so he will care for violins—if we avail ourselves of his advice.

A violin case is first to be considered. The writer has always used an old fashioned wooden case, swansdown lined, with a cover of water-proof mail cloth, and suggest no better. It has sufficient room for accessories, and the straps of the cover also secure the music roll. A violinist should possess two good cases to keep them clean. However, one should attempt to repair them, unless they have had much practice in so doing. The writer has repaired hundreds, and would rather cut a new scroll than mend a job.

Some violins want thick strings, others thin; and we want perfect fifths in all positions. The dealer himself should adjust the strings, giving the "gauge" of the strings. After this they should be ordered.

The writer once had trouble with the B string, the Bb on this string never coming right. Yet all other notes were in tune. The use of a D string purchased in emergency at a small store corrected the fault, and the continued use of the same has entirely done away with the difficulty.

The bridge is a troublesome member to adjust. In fitting a new bridge, the feet should first be fitted to the curve of the body. Next, it should be thinned down,

cutting away the front—that is, the side next the fingerboard—to the graduation required. The bridge should appear to lean back when viewed from the front, but be vertical when viewed from the back. The curve of the crown must conform to the instrument, as must also the height. Rosewood pegs are excellent, scarcely ever requiring alteration. If pegs slip they should be taken out, and rubbed with fine sandpaper, being turned around in a fold, but not rubbed lengthwise. If the holes are untrue and the pegs refuse to hold, go to a repairer who will seam the holes and cut a set of pegs to fit. Most high class carpenters have tools for work of this sort.

In cleaning the violin one should never use furniture polish, turpentine and beeswax, or the varnish will suffer. The rosin should be wiped from strings and table with a dry soft cotton cloth. Then the perspiration marks should be polished from the neck, fingerboard, and upper part of strings. This should be done each time before the violin is put away.

For polishing, linseed oil in a bottle, tightly corked, should be placed in the sun for a few days. Then the clear upper half should be carefully poured off. This should be used for a polish on a piece of soft silk. Afterward great care must be taken to dry off any excess of oil, or one's clothing may be soiled. Many years' use of this will find one still with a shop-new violin.

In attempting spectacular playing, one may strike the frog of the bow on the edge of the violin, creating bad scars. So, for "fire-works" practice, an old fiddle should be used till one can command the bow without striking the edge of the violin. In all practice the motto is to "make haste slowly"—that is, if the aim is to play so that others will want to hear.

How to Practice Sustained Bowing

By JAMES T. PAULOS

The value and absolute necessity of sustained bowing practice cannot be overestimated. But merely "pushing" or "shoving" the bow across the strings at a fast speed will get the student nowhere except a loss of valuable time.

To get the desired results and beautiful, sustained tone production, one must allow fifteen seconds for each stroke of bow, down or up, and must feel the bow or draw as the bow moves across the strings for the entire length of the bow. Practice should always be done on two strings, taking first the E and A, then A and D, and finally D and G. A constant endeavor should be made to change from up to down and from down to up as imperceptibly as possible. Particular care should be taken that the violin is in perfect tune.

Of course the bow arm must be relaxed, and never completely so. As the bow approaches the frog, the grip of the fingers must be a trifle more secure be-

cause of its suspended weight (regardless of whether a *pianissimo* or *forte* is desired). Inattention to this detail of bowing technic is one reason why many violinists are unable to take a quick broad stroke of the bow without it "jumping."

A slight pressure of the little finger on the bow is helpful, with, of course, a relaxed wrist. If the student will raise the bow about an inch above the G and D strings, poising it there, for a few seconds before taking the down stroke, he will be able to tell just how tight the grip of the fingers should be at this point for the practice of sustained bowing.

The practice of sustained bowing one hour a day, in fifteen or thirty minute periods, will bring surprising results. Moreover, a delightful, however slight, change in tone will be noted even after the first month. This practice carried out faithfully (in addition to one's other studies) means hard work. But it is the price that every artist must pay.



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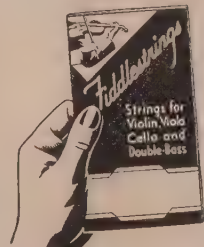
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Ten Rules That Will Save One From Becoming a Violinist

By CAMILLA ESTELLE EDDY

1. Be late at least ten minutes. If, after repeated efforts, the teacher decides you never will be on time, and accordingly gives you a later period without your knowledge and consent, surprise him by arriving at the studio fifteen minutes early. Pick up a magazine and turn pages constantly and noisily. He will soon be cured of that trick, and you can be late in peace.

2. Be sure to appear with a broken string or an elastic missing from your pad. It uses up time to repair the damage and affords you an opportunity to relate how late you have been up nights, how much company you have had, and some of the many other reasons why you have not practiced.

3. Do not forget your chewing gum. It gives you a jaunty "What-do-I-care?" expression, not encouraging to the teacher, and keeps you from hearing too clearly the sound of your own violin.

4. Always start your lesson with a yawn. It is a tactful way of informing your teacher that you are bored to death and do not intend to exert yourself. If one yawn is not sufficient, try several and groan when given new work. In time the teacher will realize that it is hopeless to expect much of you.

5. Be careful to avoid a correct position. Keep your left elbow as far left as possible, and your fingers as far apart on the bow as they will stretch. The former will save you from learning the higher positions, and the latter from developing a loose wrist.

6. When the teacher explains the lesson or otherwise instructs you, pay no attention. Look out of the window or fiddle constantly, the most unmusical tune you know, preferably a composition of your own.

7. Practice before a mirror—making faces. Stick your lips out as far as possible. Persistent cultivation of such an expression guarantees amusement for any audience.

8. Always show annoyance when the teacher criticises your work unfavorably. You pay him for praise, not criticism. If this does not stop the habit, contradict him. In time he will give up.

9. Be sure to tell him you "played it all right at home." He expects it, and would be disappointed if you should forget it.

10. Carefully study these rules and add to them as inspiration directs. They will save you from ever becoming even a passably good violinist.

What Price Genius?

By E. AUDREY SWOPE

A SHORT time ago a man of affairs declared that the great musician of today is not only a great composer and musician but a good business man as well, that the age of musical genius in a garret has passed.

And he is right. The old hardship school of the Immortals is gone. Starvation no longer feeds the flame of genius; majestic themes do not shake cobwebby rafters; nor do winsome, ethereal melodies float through broken window panes. The music master of today is a business man. He drives about in a low, grey, long-nosed, European car. He wears spats and hobnobs with the *élite*. Bankers offer him fifty cent cigars when he enters their sanctums. He speaks at teas. He conducts his orchestra, the picture of opulence and prosperity.

But genius still suffers and always will suffer. Genius is born, but it is not born full-grown. And its growth, its development, flourishes on heartaches and failures,

on sacrifice and suffering. It feeds on youth. It is a jealous taskmaster. The greatest music is brought into existence, irrespective of time and place, with the greatest mental anguish and pain. Even Schubert, rich at least in melodies, declared, "The inspiring feeling of the beautiful threatens to abandon me forever . . . Ask yourself whether such a one must not be miserable."

The age of musical genius in garrets may have passed, but the modern genius endures what the Old Masters endured—the vision of Beauty, the thrill of being face to face with it, the despair, the utter hopelessness, of ever pursuing, never catching, never holding it fast. Of course, this pursuit of Beauty today brings results, results that the world applauds and pays for, results that buy the low, grey, long-nosed car, results that make the bankers fraternally familiar. But the price? It is what it was centuries ago, what it will be centuries from now; and the world never knows.

The Pupil's Own History of Music

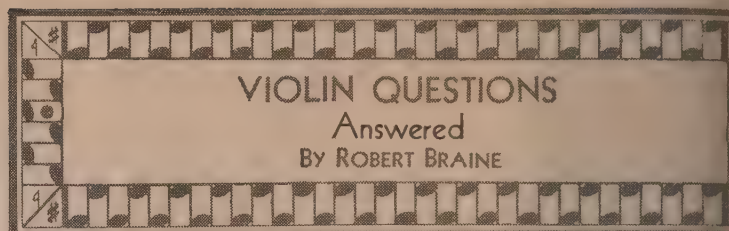
By ARTHUR A. SCHWARZ

EVERY month ask the pupil to write in essay form what has been discussed regarding the history of music. A short period of the lesson may be put aside for a lecture on music. The teacher may ask the pupils to meet in classes, if that is convenient. The pupil is to take notes, as is done during college lectures, and when the teacher has covered a chapter in "Standard History of Music," by James Francis Cooke, papers may be given to the

pupils with certain questions and a date assigned for the essay. The "Standard History" may be suggested for collateral reading.

The essay of each pupil is kept until the end of the season. A pupil is delighted to see that he has written a history of music in his own manner. It is to be hoped that teachers will make additional comments. Do not just repeat what any history says.

"No instrument—the human voice hardly excepted—provides such a rare vehicle for the emotions, is in such close touch with the molecular vibrations of thought and with the psychic waves of feeling. But whilst the violin equals the voice in sensibility and expression, it far transcends it in compass, variety and durability."—HAWES.



No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

(Much of the mail addressed to the Violinist's Etude consists of written descriptions, photographs and labels of old violins. On the basis of these, the writers ask us to tell them if the violins are genuine, and their value. We regret to say that this is impossible. The actual violin must be examined. The great majority of labels in violins are counterfeit and no indication of the real maker. We advise the owner of a supposed valuable old violin to take or send it to a reputable expert or dealer in such instruments. The addresses of such dealers can be obtained from the advertising columns of the Etude and other musical publications.)

Student Concertos.

K. L.—The "Seltz Concertos" for violin are "student concertos." That is, they are concertos as far as form is concerned, but are much easier than the standard violin concertos. They are melodious and effective for public performance, and are admirable for study purposes in order to fit the student for the more difficult standard concertos to be taken up later on. Some lie entirely in the first position, while others go up to the seventh position and are of considerable difficulty. The most difficult of them can be taken up after the student has mastered the three books of the Kayser Studies, Op. 20.

"Mute" Violins.

E. H.—Most of the wholesale music dealers list the "practice," or "mute," violins, described in a recent number of the Etude, in their catalogues, and have them in stock. In the smaller cities you rarely find these violins in the music stores, but your local dealer could order one for you.

"Breath" Pause.

P. S.—The two short parallel lines between the two notes in measure four and six of the *Souvenir* by Drdla indicate a short pause between the notes, one hardly more in length than a 32nd or 64th rest. This little pause is introduced to heighten the expression; some artists make it longer than others.

Inlaid Inscription.

V. B. L.—It is not known just who originated the idea of inlaying around the ribs of the violin an inscription in Latin, in which the wood of which the violin is made is supposed to speak saying, "When I was part of the living tree, I was silent, but now that I am dead, I can sing." Violins of this kind have been made by Italian, German and French makers. They vary in quality, but are not especially valuable, although the public thinks they are. Occasionally one has a fair tone.

Varnishes and Stains.

J. B. S.—The little work, "The Violin and How to Make It, by a Master of the Instrument," would probably be what you want. This work gives advice as to varnishes and stains. You can get material of every kind for violin making, from Tonk Brothers Company, music dealers, Chicago, Illinois.

Of Medium Difficulty.

W. S. J.—For a pupil advanced enough to play Mazas "Special Exercises," the following pieces might be what you want: *Concertino No. 4 in G*, by Adolph Huber; *Adoration* by Borowski; *Traumerei*, by Schumann; *Concert Valse, La Brunette*, by Severyn; *Dream of the Shepherdess* by Labitsky; *Faust Fantasie*, by Singelee; *Berceuse*, from "Joceelyn," by Godard; *La Cinquantaine*, by Gabriel-Marie. These pieces lie mostly in the first and third positions, with occasional passages in the second, fourth and fifth positions. *The Concertino, No. 4, in G*, by Huber, would no doubt be the most suitable for the contest you mention.

Schweitzer.

L. M. P.—Johann Baptist Schweitzer was an Hungarian violin maker of considerable note and made some excellent violins, mostly copies of the Cremona masters. His work has been widely imitated, and there is an immense number of imitation Schweitzers on the market. Read advice to owners of old violins at the head of this column.

Cadenza Work.

H. S. S.—Study No. 23 in Kreutzer offers excellent material for the study of cadenzas. To fit yourself for technical work of this character I would also advise you to do much scale work and to study Schradieck's "School of Violin Techniques, Book 1."

Wrist Bowing.

C. M. B.—As you say you have a very good teacher, I do not see why he cannot teach you the wrist movement. You ought surely to learn more easily from some one standing at your side illustrating the movement than from printed instructions. This movement should be called "hand bowing from the wrist." The wrist stays motionless while the hand swings to and fro. It often helps to sit at a table and rest the elbow on it while you are doing this stroke. Also try having your teacher occasionally hold your wrist still, while you are swinging your hand. Scales form very good material for the practice of wrist bowing, playing each note of

the scale eight or sixteen times. The secret is to keep the wrist and elbow while the hand is swinging.

Imitation.

A. B. H.—Your violin is evidently of a Gasparo Duifopruggar, made at court (France). The label signifies Duifopruggar made the violin in B. Italy, in the year The bell, course, counterfeit. 2—The violin, I suppose, would be of the Italian school, it is an imitation. 3—The inlaying carving are simply ornamentation and no special significance.

Appraisal Necessary.

T. L. B., Jr.—It is not at all probable your violin is a genuine Amati, as the hundreds of thousands of imitations, the advice to the owners of old violins, the head of this column. Really experts charge from five dollars up, opinion on a violin, and you would pay the express charges both ways. I would give you a certificate stating opinion of the violin and what it is. Such an opinion would be valuable in selling the instrument.

Self Instruction.

C. A. W.—The best material for the in the way of instruction books and has very little in the way of explanation as the composers of these works do suppose that any one would try to play the violin without a teacher. I attempt to learn the violin without a teacher, you might get some help from the "Self Instruction, a Class Method of Violin" in two volumes, by Albert (chell, Mus. Doc. There are many studies in this work, and the volume treats of the positions. 2—I know of any records such as you do write to the Victor Talking Machine Company, Camden, New Jersey, but I have never made such records. I speak of a violin with frets. It is to use a violin with smooth fingerboard, out frets. The notes you name show at the same distance from the nut, violin is in tune.

Neck Out of Line.

N. M. A.—From your description, I judge that the neck of the violin is in line with the body. Such faults, construction of violins are frequent with. I cannot say how bad the fault is without seeing the violin, but I doubt a skillful repairer can reset the neck. Send the violin to a good repairer and an estimate of the cost.

Starting at Twenty.

E. E. S.—The age of twenty is late start for one who expects really to play the violin and play difficult music knowing what musical talent you have is quite impossible for me to predict certainty what you could hope to do. If you have talent, you could no doubt enough to afford yourself a great deal of enjoyment, but I would not advise to aim at professional work, except by teaching the easier grades of violin. In rare instances I have known of students who started at the age of 10 and who in six or eight years' study up sufficient technique to play difficult—even concertos. But such progress rarely made with such a late start. all you can do is to try it a few months the end of which time you and your teacher can judge of how much proficiency you hope to attain. 2—As your studies be largely in the nature of an experiment, it would be better for you to low-priced violin at first or rent one. on, if you find your violin study is successful, you can buy a really good instrument.

Tourte Imitation.

W. P. G.—In justice to its value the Etude does not give opinions of quality or set prices on modern violins and bows. 2—Tourte was a French bow-maker, and his bows are valuable. From your description, I judge that your bow is not a Tourte, but a German imitation. In my opinion, of your progress, I should know how many hours a day you have practiced during the year you have studied how well you play the composition name. If you play them really well have made excellent progress.

MUSIC SUPERVISORS' FORUM

(Continued from page 331)

discover the likenesses and differences, the similarities and unlikenesses, in examples of all three, contrasted and varied. The presentation of the thought, discussion of the technic, must be on the examples, not according to general principles.

One may begin with a picture or a piece of music or a poem and, by careful observation of the feeling, the emotion aroused, the thought expressed, the rhythm set up, the joyousness or sadness, motion or attitude, action or repose, few or many people involved, and so forth, may by comparison with many examples of the other find an expression that "fits" or "feels in harmony with" the first example. For instance, in the picture, "Song of the Lark" (Breton), what is the predominant feature? What tells the time of the day? Is the girl in repose or motion? Do you think she is happy or sad? What is she doing? Where is she going? What is she saying? What is she hearing? What is the effect of the lark's song? Is she laboring sorry for the new day?

Now play several selections of music, asking children to find that which seems to tell the same or a similar story. Without naming, play a small excerpt of "The Hollander". Does this sound right? Why? It is walking, yes, but it is slow, not joyous. Play an excerpt from "Ansel and Gretel" or some folk dance. It seems joyous, but will it do? No. It is not dancing, nor playing, but serious and poised. Play an excerpt from some waltz. Will it fit? No. That is sleep.

Now this is morning. Play an excerpt from "Rataplan" (Donizetti). This is going, singing, joyous and sounds like the freshness of morning. Will it do? No. It is lacking? Too much noise. This is only one person. Drums or bands do give the effect of beauty of morning and lovely song. Finally, play an excerpt from "Hark, Hark the Lark" (Schubert) on piano. How is this? Yes, that is joyous, gay, walks quickly, joyously, is beautiful, has a lovely tune that she might sing.

Now if we are satisfied with the music, we know of a poem that would fit? Shakespeare's poem of the same name in which the music was written fits perfectly both music and picture.

Suppose we take a piece of music and find a picture and poem that would fit for instance, "Spring Song" (Mendelssohn). Why is it called "Spring Song"? Is it joyous? Slow or fast? What are some of the things that happen in Spring? Every day alike, sunny and bright? We let us find a picture that says "Spring." Show "The Gleaners" (Breton). Does this do? No. That is summer harvest. Show any of the Madonnas or the "Rheims Cathedral." One by one the children will select these for lack of ability to coordinate them in thought with "Spring Song." Then try the "Apple Blossoms" (Landeck) and at once the "feel" is right. Now who can think of a poem that will tell us the lovely story of spring? Several will propose and some doubtless will be appropriate.

If not, give "Apple Blossoms":

Have you seen an apple orchard in the spring

In the spring?

An English apple orchard in the spring?

When the spreading trees are hoary

With their wealth of promise-glory

And the mavis pipes his story

In the spring.

Question for hidden meanings of parts of music, picture and poem.

In presenting any one example, remember that the underlying principle is not telling but seeing, searching, finding. The pupils must find for themselves the beauty that exists in painting, music or poem. Skillful questioning arouses the interest and directs the attention to look for it.

The point is not an exhaustive study of any picture or piece of music, but the leading of the child to a closer acquaintance with all art and with a number of specific examples, by his own efforts to grasp the meaning of each one. By contrast and comparison many delightful correlations may be found where artist, musician and poet have tried to tell the same story.

A few of these may be mentioned as working well (in each group the painting is listed first, then the music selection and finally the poem):

Brook in Autumn (Landbeck)

By the Brook (Boisdeffre)

Brook Song (Riley)

Interior of a Cottage (Israels)

Sweet and Low (Sullivan)

Sweet and Low (Tennyson)

The Angelus (Millet)

The Angelus (Massenet)

Day is Done (Longfellow)

Horses of Achilles (Regnault)

Overture to Tannhäuser (Wagner)

Fairies in our Garden (Tarrant)

Fairy music—Midsummer Night's Dream

Fairy Folk (Allison)

Spirit of '76 (Willard)

Yankee Doodle (Traditional)

Paul Revere's Ride (Longfellow)

The Aurora—Guido Reni

Dawn—William Tell Overture (Rossini)

Sunrise on the Hills (Longfellow)

"Oh the fierce black horse of Force and the Speedier one of passion

Go plunging to destruction in the rolling depths below,

But, on the brink, Automedon has arms of steel to grasp them

Can he hold them, can he turn them, can they all to victory go?"

In the heart is desperate force and in the heart is speedy passion,

And they both go plunging downward to the rolling depths below;

But on the brink stands reason with thoughts of steel to hold them,

And when reason holds them and when reason turns them, then they on to victory go."

FRANCIS ELLIOTT CLARK.

A Notebook of Observations

By ANNETTE M. LINGELBACH

A NOTEBOOK of "observations," to be placed in each pupil at certain intervals, may contain evidences of musical appreciation on the part of children and comments on music which the pupils have made on various occasions unconsciously made. Points of conduct, scholarship,

thoughtfulness, effort, originality and research work are also noted and stressed as encouraging the pupil to more careful work, better manners, finer appreciation of music for itself alone and a truer realization of the teacher's interest and faith in him.

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When Our Great Granddaddies Went to Concerts

(Continued from page 329)

as Washington, was leader of Prince Esterhazy's orchestra, launching his symphonies, serving at the table and acting as a valet betimes. And young Mozart, in the Prince Archbishop of Salzburg's orchestra, was eating in the kitchen with the servants. There is no evidence that Jefferson succeeded in his ambitions, but there is proof that other Virginians of that period had many instruments in their manor houses, with resident musicians to play them. Another great American of that period, the many sided Franklin, had a serious interest in music. He it was who invented the Armonica, an improved form of Musical Glasses, first heard at a concert in Philadelphia in 1764. It became the fashion in the South, was played all over Europe in Concert by Marianne Davies, a relative of Franklin, who performed even at the Imperial Court of Vienna at the wedding of the Duke of Palma and the Arch-Duchess of Austria, where it was announced as "the invention of the celebrated Dr. Franklin." Gluck was responsible for the original invention of Musical Glasses which were, with Franklin's improvements, "capable of thorough bass and never out of tune." They remained the vogue for sixty years, the best composers, such as Mozart and Beethoven, writing for them. Apart from inventing in the musical field, P. L. Ford writes that Franklin could play the harp, guitar and the Armonica, and that he loved to sing.

A Preoccupation with Instruments

AS REGARDS the music performed at concerts in the South, the programs are not very illuminating. First used in 1765, they enumerated with painstaking detail the instruments to be played. There were many concertos on the "bassoon, flageolet, trumpet and the hautboy." The novelty of strange instruments wearing off, the accent changed to the performer, and only in the last quarter of the eighteenth century were composers' names to be found generally on the programs. But, since the Southern colonials followed rapidly the lead of London fashion in everything, and since there the works of Corelli, Vivaldi, Purcell, Pleyel, Handel and Haydn were firmly established, it is more than probable that their compositions were performed here before 1775. We know positively that the works of Haydn and Handel were given, frequently, without their names up to 1790, but Papa Haydn was paid up for all this neglect, as from then on to the end of the century it appears to have been good form, whatever else happened, either to open or close every program with one of his overtures or symphonies. It was customary, too, to have in either of these positions of honor on these programs a Pleyel composition of the same genre.

Meanwhile, the cities of the north, with the exception of New York, had little else but church music until the end of the eighteenth century. New York with its Dutch heritage of liberality in life and religion was a gay city from the beginning, with plenty of plays and music. The first reference to a "Consort" was in a poem or verses in the New York Gazette entitled "Written at a Consort of Musick, at which there were a great number of Ladies." The same journal announced shortly after a "Consort" and "the performance of an Harmonical piece from the Ladies' favorite tunes with variations." The first officially announced concert, 1736, was of "vocal and instrumental music for the Benefit of Mr. Pachebell, the Harpsichord performer, by himself. The Songs, Violins, German Flutes, by Private Hands, to begin precisely at six, in the house of

Robert Todd, Vintner. Tickets to be at the Coffee House. . . ."

Concert Etiquette

LITTLE Old New York often was sentimental in her announcements "music ministering comfort to the afflicted heart" or advertised "orchestry pie." The first attempt to perform a symphony was greeted with a shower of eggs and vegetables from the galleries, accompanied by shouts for "Yankee Doodle" and the "Washington March." Bad manners, however, at Concert and opera in Europe and America, were a characteristic of the time. In Charleston "the buzz of conversation kept up through the best concerts and ballad operas." Requests for silence were printed everywhere on programs often with special warning to the "Ladies to be governed by a becoming silence and decorum." Orchestra players wrote the newspapers to ask attention from "any manner of insult." "Ladies and Gentlemen," sent complaints that their "cloaths were spoiled," offered rewards for the discovery of the offenders.

In 1753 there came to New York, William Tuckey, an Englishman, a fine musician and composer, to exert an influence both in church and secular music for twenty years as Choir Master of Trinity Church and as concert giver and teacher. He has the distinction of having introduced Handel's "Messiah" to American public at a Concert in Broadway Rooms, New York, January ninth, 1770. It was given in an abridged form, and was heard last in London and two years before in Germany.

Ice Cream As Inducement

NEW YORK took the initiative in the first Open Air Concerts, 1765, imitation of Vauxhall Gardens, London, opened near the Battery and called "Raglan Gardens." "A complete band of music" and "genteel fireworks" were announced the first night, June third. Many other gardens opened in rapid succession. King's Arms Gardens, in "the Battery Way," 1766; Vauxhall Gardens, with Long Room convenient for a Ball and Turtle entertainment; Corne's Columns Garden; Mount Vernon Gardens, Leonard Street. Singers from the English Ballad Opera Company formed chief features of the programs in sentimental and humorous. Ice cream was a novelty then: "ice cream punch," "fresh strawberry ice cream," was often as an inducement, included in ticket of 2s. Similar gardens opened in all the large cities.

When a wave of Puritanism swept the entire country (1767) in regard to theater and opera, affecting even to New York, the theaters closed. The English opera singers without occupation started on the first concert tours the country had known. Marie Storer, the greatest favorite in opera, was among them. There were also Stephen Woods, Mrs. Wrigg, Miss Hallam, in programs made up of songs from the English operas of Dr. Arne, Pleyel, Dibdin, Bishop and Purcell. Further enrichment of the concert stage came with the French Revolution, 1790, when thousands of refugees poured into the States many fine musicians among them. They formed their own opera company and French opera in Baltimore, Charleston and New York until 1796, as well as companies composed of French and Italian artists.

With the Anti-Theater Laws repealed in Boston and Philadelphia in 1794 began the stealing of musicians from New York, which, out of a population of about

(Continued on page 377)

QUESTION AND ANSWER DEPARTMENT

Conducted by
ARTHUR DE GUICHARD

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Two-part Invention, No. 13

In measure 15, of Bach's Two-part Invention, No. 13, some copies have an A flat right-hand and others an A natural. Is correct?—E. E. Bugard, Georgia.

The second sixteenth note of measure 15, the right-hand is correctly an A natural, the only other A in the whole measure is a flat—which is quite correct (followed by a diminished seventh below). Measure 15 is an exact imitation of No. 15, with a trill of a diminished seventh between the third and fourth beats of the bass. The trill appears again in measure 20 in the treble and bass (g-f) and again in measure 21, fourth beat, with low D sharp and C natural in the treble.

Questions for Public School Teachers

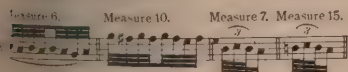
I understand that some public schools give extra points or credits to those who study music privately. I, as a piano teacher, would like to be connected with a school as a means of obtaining more pupils. I would appreciate very highly any information you could give me as to how to go about it. If any special qualifications that are required. 2. Please tell me what grade of "Well Tempered Clavier" is in the order in which the contents should be studied. —E. L., Caribou, Maine.

1. There are many public schools—each one having its own regulations, styles and methods of teaching. They are also in various categories—all of which tend to make any precise answer impossible. I would, therefore, advise you to make a list of the schools you have in mind in the city or state where you desire to teach. Get a letter of introduction to the principal, superintendent, or chief official. Go and present your letter personally, state your case, give a list of your qualifications and so forth. Do not let the letter; a personal application is more effective. State exactly what you seek. If there is a vacancy in his school, ask his advice where, whom and how to apply. Failure in all this, all you can do is to obtain a list of the probability and possibility of an opening in the school of your choice. Get a letter or letters of introduction to the musical panjandrum of the place, so there as aforesaid, taking with you a list of letters of recommendation you may be able to gather. Aim always at the chief official. (2) The "Well Tempered Clavier" by J. S. Bach is a collection of pieces in the art of playing counterpoint. It contains fifteen two-part and fifteen three-part inventions, all introductory to the "Eight Preludes and Fugues," the true bonum of pianoforte technique. These twenty-eight compositions are of different degrees of difficulty, beginning with No. 3, a two-part invention. After these will study in the "Well Tempered Clavier." Let me know when you have them and I will give you their order of study. They are the finest studies to give independence of hands and fingers.

Bach, No. 1, Three-Part Inventions

Please tell me how to play the trills, measure six and ten in the right hand, the trills in measures seven and fifteen, in the right hand.—H. O. W., Caribou, Maine.

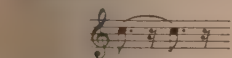
Play as follows:



Red Staccato Notes.

Will you kindly tell me how to play staccato notes that are tied together. There are a number of them in the Allegretto of "Symphony No. 7," by Beethoven. Every time I run across them in other works, and I am always puzzled how to interpret them.—E. A. H., Vale, Oregon.

The effect of a dotted staccato



To reduce the length by one-quarter, the dotted three-quarters being filled up with rest of that duration.

Obtaining a Position in a School as Piano Teacher

I understand that some public schools give extra points or credits to those who study music privately. I, as a piano teacher, would like to be connected with a school as a means of obtaining more pupils. I would

appreciate very much any information you can give me as to how to go about it and any special qualifications that are required. 2. Please tell me what grade Bach's "Well Tempered Clavier" is in, also the order in which the contents should be taken up (that is, the order of difficulty).—E. L. Caribou, Maine.

A. 1. Watch the advertising columns of the daily papers of those places which might appeal to you. Go and interview the principals of those schools which seem possible or probable chances. Take your credentials and recommendations with you. If possible get an introduction to the school principal, or some other of the powers of the school. You should have a good command of language and have an engaging personality. Remember that a personal application is worth more than letter writing. Enquire from your friends and acquaintances. They know of some vacant position; if they do not, ask them to look out for you. I shall be glad to hear what success you may have and then to give you advice more specifically. 2. J. S. Bach's "Well Tempered Clavier" consists of the justly celebrated "Forty-eight Preludes and Fugues." Before studying them I would strongly advise you to master the same composer's two-part and three-part "Inventions," and then the two books of "Partitas," all consisting of excellent compositions in strict contrapuntal style and forming the best preparation for the "Forty-eight." When these are mastered I will very gladly map out a regular progressive order study for the "Forty-eight." If you approach these in any other way, you will find them too difficult to understand and to interpret in all their beauty.

The Length of Singing-Practice Periods

Q. How long a period should I devote each day to the actual practice of singing?—S. S., Providence, Rhode Island.

A. It is impossible to tell you this without hearing you, testing your voice, knowing something of your general health condition and the defects (if any) of your breathing and general voice production. You surely understand that your vocal conditions play an important part in the study of singing and that anything interfering with your health and normal physical functions must affect the throat and its free functioning (the most important consideration, to be borne always in mind). There should be no rigidity of larynx, for this is the voice-box in which are the vocal cords. Any pressure, any holding of the larynx, by muscular pressure or action, must impair the freedom of voice emission, which is the chief desideratum for voice beauty and longevity.

The Proper Way to Write a Cadence for Facility of Execution

Q. Is the following passage written correctly?

Ex. 1



so that it may be played easily with logically placed accents, imparting a fluent, homogeneous sequence of sounds, with its constituent parts growing logically out of each other, so that there may be no halting or hesitation in execution? Could you suggest a better arrangement, one that would show the structure of the cadential passage without interfering with its fluidity?—Violinist, New York, New York.

A. A better arrangement of this passage would be

Ex. 2



Without breaking it up by a number of accents (which would destroy what you so well describe as "its fluidity"), this arrangement plainly shows the player, and the reader, just how the passage must be interpreted in order to preserve its unity, smoothly, logically, without break of any kind.

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The Pianist Should Know Other Instruments

By ROBERT PRICE

THE BEST-TRAINED musician in the neighborhood" is a designation that should apply to the pianist of any community. To gain the right to this title he can very easily add a few bits of knowledge about other instruments which will multiply many times over his influence as a musical force in the community.

Here are a few facts which the pianist should know about other instruments.

First, in the matter of tuning—the wise pianist will learn which instruments take their pitch from "A" and which from "B-flat," and, in the case of "string" players not possessed of sufficiently accurate ear for tuning from a single note, he will know which keys to strike for the tuning of each string. He must remember, too, that for good ensemble service a piano must be tuned at international pitch, "A"-435.

Second, the pianist will be sufficiently trained in harmony to be able to transpose any simple piano arrangement in order to accompany an instrument such as one of the "B-flat" woodwinds or brasses which cannot tune to "C," and he should know how to prepare a score for one of these, by transposing from the piano copy a simple church song or orchestral number.

For organizing and training a local instrumental ensemble there is no one better fitted than a "well grounded" pianist. It is a community service, moreover, which can be effected with very little extra effort and a great deal of pleasure. For this work he can usually find another player to whom he can turn over the simple piano

part, leaving himself free to give his effort to the work of conducting.

Handling the Baton

FOR THIS work he must learn the elements of handling the baton. He should know the proper instruments for well-balanced orchestral groups. He must know how to interpret all markings, including those with special markings peculiar to certain instruments, as in the case of drums or "strings." He must know how to select music wisely, and, most important of all, he must know how to establish and maintain the efficient routine essential to profitable rehearsals.

There is rarely an orchestra group without a large percentage of players who have learned the fundamentals of music in a course of piano lessons, then transferred their knowledge to other instruments. It is as it should be, for training under a competent piano instructor is the most efficient means of acquiring a grounding in musical principles.

The pianist may even assist at some of these transferences to other instruments. Though his playing ability, beyond piano, consists merely in knowing the mechanical manipulation of several "reeds" and "brasses," to the extent of playing scale on them, yet even this meager knowledge will help him in finding for his local orchestra positions.

The well-trained pianist should not live wholly unto himself, particularly in a rural district. For he multiplies his usefulness many times without hampering himself in the least in the pursuit of his own studies.

Curing the "Stumble" Habit

By STELLA WHITSON-HOLMES

LITTLE children are prone to slow playing or rather to halting or stumbling so as to produce unevenness of tempo. In effecting a cure it is necessary to locate the cause of this stumbling. The little child thinks slowly. This means playing slowly until his mental processes are speeded up through further study. However, though slow thinking is the general cause of his troubles, there are immediate causes which must be understood and weeded out.

One of these causes is inattention. It is very hard for a little child to concentrate steadily. When inattention or lack of connected thought is discovered to be the cause of stumbling, a good practice is for the teacher to point to each note as played, always moving just a little ahead of the child's playing.

The slight movement ahead helps him to think connectedly and therefore to play connectedly. To hold a watch in hand and time the playing of the piece is also a good practice, after the child is once familiar with his notes. This speeds up his thought processes, for he will take great pride in reducing his two minutes a page to one.

Children who are old enough for concentration and quick thinking are nevertheless guilty of stumbling. Time-keeping

with the watch in hand is also a good practice. Show the children the exact position of the minute hand before starting, as after stopping. This practice will give him a fresh incentive to play perfectly to keep perfect time.

Sometimes the older child reads slowly because he does not look at the printed page. This same child will be found to read slowly from the printed page, and the music teacher should point ahead with speed at which a child of his age should read. Just a little idea of this sort does work for the child who is naturally a slow thinker but has not for some reason learned to use of this power.

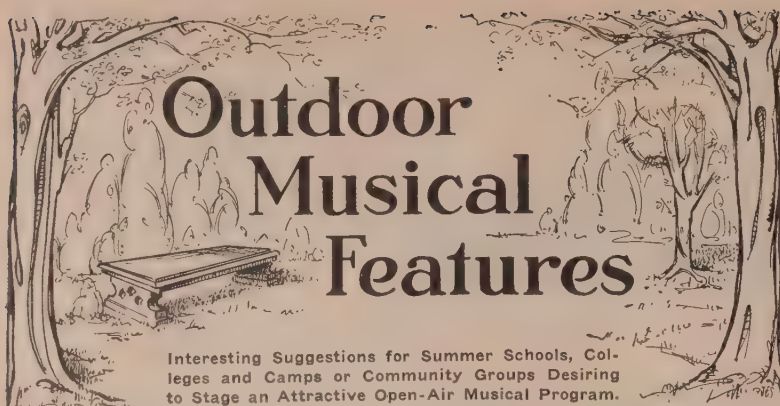
The riddle is the case of the older child who is a quick thinker, who concentrates well and who gives close attention, but stumbles woefully in playing. To this of pupil belongs the over-conscientious. He will be so concerned with ways and means and all things mechanical that stumbling will be only the natural result. This child must be made to feel that melody is the most important thing in his music. Keep him "listening for melody," and his hands which undoubtedly know the way unconsciously will build melody unfettered by too much conscientious attention—and build it in smoothest to

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"So far as I can see the whole matter, the first and paramount duty of the music teacher is to foster an intelligent love of music—for its own sake—in the heart of his pupil; if he is not doing that, all else is beside the mark. If he is, then everything else he does falls into place and is invested with meaning."—STEWART MACPHERSON.



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By Paul Bliss

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PAGEANT OF FLOWERS

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By Richard Kountz

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This is more of a pageant than an operetta. The musical quality is good and the choruses may be done in unison throughout, although there are one or two opportunities for easy two-part work. It should have at least forty participants, and it will be enhanced if full use is made of the opportunities for dances. Will run twenty minutes or more.

MOTHER GOOSE FANTASY

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We have seen this beautiful fantasy done outdoors with young ladies in their teens and twenties participating in the action and singing of choruses and, at another time, a large outdoor production with school children of younger years. In both cases the performances have been successes, and these performances have been duplicated many times in various parts of the country by other groups. This is a charming outdoor musical continuity with dances which may be done by a professional soloist, a ballet or just as figure work by the singing chorus. Orchestra parts may be rented.

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By Riehard Kountz Price, 60 cents

Although easy to sing for those as young as junior high school students, this cantata for two-part chorus is worthy of even more advanced groups. It is a bright, tuneful work running 25 minutes.

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By Paul Bliss Price, 60 cents

Indian Legend for concert or dramatized presentation. Very satisfying to a good chorus. Two- and three-part work with soprano obbligato.

BOBOLINKS (Children's Voices)

By Carl Busch Price, 60 cents

Beautiful rippling cantata for school children. Orchestration procurable.

TO A KATYDID (Children's Voices)

By Carl Busch Price, 40 cents

Attractive short cantata for young singers.

A Visit to Norway

(Continued from page 318)

discussing musical conditions in Norway he said: "Music in Norway, since the war, is in the same state as in all parts of Europe—interminable confusion. Most of the composers seem to be suffused with the chaos of the great conflict and seem to be trying to express that political and thought confusion. Many of the composers seem to be trying to imitate the Russians. They dress their alien works in Russian garb but look no more like Russians than the white actor, dressed in Russian clothes, looks like a Chinaman. They fool themselves into thinking they have done something clever when they have merely done something clownish.

A Musical Optimist

"A REVIVAL of the real and wholesome in music is sure to come, as soon as the world itself comes to its senses. We have our nationalistic restrictions, due to our small population and our resources. Music must be based to an extent upon an economic background—particularly anything as expensive as opera. We have plenty of talent of the highest order; but, before we can create a school of opera composers, we must have richer resources for the production of opera. The works of Ibsen and Bjornson can be put on for

a fraction of the cost of staging an opera. This is possibly the reason why Germany has a dwarf in stature, with an invalid but a giant in intellect and soul—disregarding the operatic field."

Meanwhile we had met two delightful music supervisors from Minneapolis, Malmen and Miss Hognessen. Both been "brought up" on THE ETUDE, further introduction was necessary. They were Norwegian-Americans rejoicing in visiting the land of their fathers, there were no musical attractions of Norway. August, we escorted them to the next thing, "The Hagenbeck Circus." Miss Hagenbeck's, if you chance to counter it in a European town. It is always worthwhile, splendidly managed, usually very novel. This time, however, we realized that they had not transported far away Norway quite so fine as they give in German cities near the home of Hagenbeck at Hamburg.

Norway invariably leaves those who visit it with the longing to return. Perhaps the writer should not have attempted this article without having lived in Norway for a year or so. These are serious people and their philosophy of life not be properly grasped without among them for an adequate time.

Parents and Music of the Child

(Continued from page 325)

Musical Environment

WE SHOULD not forget to continue to enrich the musical environment of the child even though he has begun the study of an instrument. He should have an opportunity to hear much good music other than that produced by himself. If his school provides an orchestra or band he should be encouraged to participate. We should encourage his musical friends to participate with him in small ensemble groups in the home. Much material has been arranged, for almost any combination of instruments, which is within the technical limits of young players.

Another advantage for the child is the use of music by the parents. I had the pleasure of visiting a home recently where the family participated in the singing of hymns before each meal—a delightful custom.

Also there are many interesting and attractive books about music and biographies

of the masters written especially for people. Such literature for the child to read will add a human touch to the study of music.

I sincerely trust that parents will permit themselves to be baffled by many and varied suggestions which hear from time to time regarding the child and his musical development. The purpose of this article is not to add to the list but merely to call to the attention of certain facts and emphasize them with hope that some parents may be inspired to take a fresh start while others may be encouraged in what they are doing. Trying to aid the child let us not be like the man who jumped on horseback and wildly in all directions. Let us look at the child, begin where we are, use what we have and consistently work until we have included the phases of music which are needs of our children.

One Half Million in Scholarships

(Continued from page 330)

varying amounts, having an estimated combined value of \$6,824. CARNEGIE INSTITUTE, Pittsburgh, and the DICKINSON SEMINARY, Williamsport, distribute \$250 each among music pupils. DUQUESNE UNIVERSITY OF THE HOLY GHOST, Pittsburgh, offers forty partial scholarships valued totally at \$2,000. GENEVA COLLEGE, Beaver Falls, and GROVE CITY COLLEGE, Grove City, offer \$250 annually to talented pupils. The JOHNSTOWN COLLEGE OF MUSIC at Johnstown has one full scholarship valued at \$150. JUNIATA COLLEGE, Huntingdon, offers five scholarships of \$50 each. LEBANON VALLEY COLLEGE at Annville offers nine partial scholarships in varying amounts, totaling \$850 each year. At Williamsport, the LESCHETIZKY PIANO SCHOOL offers aid to eight pupils, divid-

ing \$504 in various amounts. The PENNSYLVANIA COLLEGE FOR WOMEN, at Bethlehem, and the PENNSYLVANIA COLLEGE FOR MEN, at Pittsburgh, offer \$250 annually to students of marked musical ability. PENNSYLVANIA STATE COLLEGE, State College, offers five partial scholarships each. The PITTSBURGH MUSICAL INSTITUTE at Pittsburgh makes concessions from regular rates to several pupils each year. SUSQUEHANNA UNIVERSITY at Selinsgrove, URSINUS COLLEGE at Collegeville, WEST CHESTER COLLEGE at West Chester, WESTMINSTER COLLEGE at New Wilmington and SON COLLEGE at Chambersburg offer annual grants of \$250.

(Continued in the next Etude)

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RECORDS AND RADIO

(Continued from page 324)

The "Sinfonia" is divided into three movements, the first, *Allegro assai*, the second, *Andante*, and the last, *Presto*. One can be grateful to Mengelberg for giving us this music in a fine performance and excellent recording. Some years ago he recorded the first and second movements of this work for another company. But the present recording is, to our way of thinking, greatly preferable to the old one, including, as it does, the sprightly dance-like *Presto* of the *Finale*. The last side of the recording is given up to an almost turgid and too deliberated rendition of the famous *Air* from J. S. Bach's "Third Suite."

It has been said of Bruno Walter that he phrases with a sculptural finish and conjures each detail in a vivid and consummate manner. This is unexaggerated praise. One has only to listen to his recording of Wagner's "Siegfried Idyll" to substantiate this fully. Even when his subtlety and finesse of tonal shading is somewhat sacrificed in a recording, his reading still satisfies the listener in a manner seldom equalled by the interpretations of other conductors.

The "Prelude" on a Single Disk

ALTHOUGH his latest recording, The *Prelude* to "Die Meistersinger," Columbia disc 68023 D, displays his genius for perfection of form and coherent phrasing, one wishes that Mr. Walter had not had to hurry this music to confine it to two sides of a record. Also one wishes that he had had a better orchestra; for this superb overture is one of the great things in all music and, being in truth an abbreviated narrative of one of Wagner's most notable scores, deserves a fine orchestra as well as a distinguished conductor.

Elegance and polish, brilliance and rhythmic force distinguish the Polydor recordings made by Albert Wolff and the Lamoureux Orchestra of Paris. Brunswick are wise in reissuing for American distribution the works made by this conductor, for they have a longevity of interpretive life in them. Two popular works that require just the qualities which Mr. Wolff owns to make them glow with healthy vitality have recently been brought to our attention. They are Rimsky-Korsakov's *Capriccio Espagnol*, a Russian composer's interpretation of the Gypsy spirit in Spanish music, and Saint Saëns' *Bacchanale* from "Samson and Delilah," a French composer's interpretation of an oriental festival. For those who like the glamour of this music, we unreservedly recommend these discs (Brunswick—Nos. 90210, 90211 and 90214).

The Waltz Writer

THE ABILITY to write a good waltz was not evidently confined to Johann Strauss and his son, Johann, as the re-

cordings of the vital and ingratiating "Delirien Waltz," on Brunswick disc 90215, will prove. It was written by Joseph Strauss, brother of the younger Johann. Alois Melichar and the State Opera Orchestra give a finished performance of this composition.

Brahms' "Sonata in G Major," Opus 78, for violin and piano, the first of that inimitable trio of sonatas for these instruments, is a genial and contemplative work which instantly arrests one's attention. Victor brings us a rarely interpreted and much needed rendition of this sonata in their album No. M121. It is played by Adolf Busch and Rudolf Serkin. These two sterling artists, famous for their joint recitals in Europe, know the true meaning of perfect coordination and sympathetic articulation. In truth, one could hardly ask a more understanding or finer reading of this work. It is good to find Busch and Serkin observing the tempo indications and marks of expression of the composer, rather than those of recent editors; particularly is this true at the end of the second movement where a quickened tempo would destroy its quietly tender contemplation.

Flute and Harpsichord

JEAN BAPTISTE LÉILLET, born in the middle of the seventeenth century, came of a family of eminent Flemish musicians. At an early age he established his reputation as a flute player *par excellence* and later as a composer. His first sonatas for the flute were published in Paris at the opening of the eighteenth century. One of these, a work for flute and harpsichord, has been recorded by Columbia (their disc 50316D). It is deftly played by the two French musicians, Nada and Hoorenmann. The lyrical delicacy and charm of this sonata is projected with unusual purity, and the characteristics of the two instruments is faithfully preserved in the recording.

Debussy's three "Nocturnes" for orchestra, *Clouds*, *Festivals*, and *Sirens*, were written in 1897-99. They followed his opera "Pelleas and Melisande," and are the most important of his works between that score and "La Mer," which he wrote in 1903-1905. The first two of these compositions, in, as we have stated before, extremely popular in the concert-hall, but the third, because of its requirement of a woman's chorus, is practically never presented. It is good, therefore, to greet the set of these "Nocturnes" which Columbia brings us in their album set No. 169, for all three are here. M. Pierne and his Colonne Orchestra give us understanding and sympathetic interpretations of all three. "These 'Nocturnes,'" Mr. Gilman tells us, "may be sympathetically approached only when it is understood that they are dream-pictures, fantasies, rather than mere picturesque transcripts of reality."

Composing Their Own Exercises

By EDNA KALISCH

If the pupils are allowed to compose some of their own technical exercises they will show a speed and enthusiasm otherwise not in evidence. Suggest that they use the first five steps of the C major scale and then continue the five-note exercise for each note, ascending chromatically throughout all the major

scales. Then let them reverse the process, descending chromatically. Another pattern may be skipping the second and fourth steps and, still another, skipping the second and third and descending scalewise. Repetition of notes and intervals and the use of all steps within the octave may follow.

"We have many enthusiastic amateurs in America, who love to participate in chamber music; and I know of many collectors of fine violins who not only buy them as works of art but who also get a great deal of pleasure from playing the instruments."—JOHN R. DUBBS, in *The Strad*.

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The Standard Music Extension Course

(Continued from page 334)

notes against three. This rhythmical pattern is found often in piano music; but its execution offers no difficulty if one remembers to count ONE, TWO AND THREE—both hands playing together on ONE and alternating thereafter, thus:



When correctly performed the rhythm sounds like Be careful to avoid the mistake so often made, which produces the following rhythm,

In Trio 2 we find two contrasted motives which overlap each other, one being sustained while the other is in motion. Both these motives should stand out clearly. They are of equal importance; therefore neither one should predominate. This delightful piece ends with a *coda* built upon the rhythmical pattern of the opening theme. Play the last few measures without *ritardando* so as to preserve the rhythmical change.

RONDO CAPRICCIOSO, by MENDELSSOHN

Every pianist should be familiar with Mendelssohn's *Rondo Capriccioso*. It is probably the most popular of all his compositions for piano, and it contains all the grace, spontaneity and lyric charm ever present in the works of this great master.

The version here offered falls within the ability of the younger pianist and makes a fine preparation for the study of the original which may follow later. It should be played with the utmost delicacy and style. Note how often the left hand answers with the rhythmical figure which begins the *Rondo*. Throw off the short three-note phrases sharply, and play all the staccatos in a crisp and brittle manner. This can be more easily accomplished by the use of a combined forearm and wrist attack. In measure 26, marked *con anima* (with animation), be sure to play the upper voice with resonant quality of tone. It affords a contrast with the preceding *staccato* effect. Remember that contrast is the first law of all art. This theme is again repeated, this time by the tenor, while the right hand plays the accompaniment with a rolling, shallow attack.

After a repetition of the first theme the piece ends with a brilliant *coda* which should be dashed off with abandon. Use the pedal throughout with extreme care.

SQUIRRELS, by MATHILDE BILBRO

A little piece for development of tone and phrasing. The theme, after the two-measure Introduction, begins with the left hand and is later taken up by the right

hand. Be sure to play with even tone should sound as though the melody played with one hand.

At D. S. return to the sign, *F*, and to *Fine*.

THE LITTLE TROMBONE SOLO by JESSIE L. GAYNOR

A study in left hand melody-piano. Play it in a somewhat pompous and try to imitate the effect of a bone. Beginning with the fifth measure be sure to observe the two-note pattern in the right hand. Play the second note of each measure with an inward and upward motion. At the return to the beginning and play to

PAVANE, by VIRGINIA RHODES

A *Pavane* is an old Spanish dance, stately and almost solemn in manner, rather pretty custom in Spain was the funeral procession of a child played by dancing girls who strewed flowers on the path of the *cortège*, to the slow of the *Pavane*.

At the end of the second line return to the beginning, play to the end of the line, then skip to the *coda*.

PARADE OF THE ROBIN by CHARLES E. OVERHOLT

The text indicates *allegretto*, which refers to mood as well as the tempo. It means the piece should be played in a lively and cheerful manner.

A fine contrasting tonal effect is had if the *staccato* chords are played with a fore-arm attack and the *legato* are played with a finger *legato*.

The second theme, *più mosso*, should be played a little faster. It is in the dominant, after which it returns to the first theme and ends at *Fine*.

THE SKATING BEAR, by M. L. PRESTON

This is a very accomplished piece skates in waltz time.

We imagine, however, that his fancy figures are somewhat clumsy might be more descriptive of the therefore, if this little piece were in a cumbersome manner.

SPRINGTIME, by WALLACE A. JONES

Play this little piece in a cheerful manner, suggesting the freshness of spring in *alla breve* time (C), which two counts to the measure and one to each half-note.

The left hand carries the melody of the time. Play the melody with pressure touch; and, for contrast, the hand accompaniment chords should be played with the up-arm stroke. Notice changes of pace indicated in the *moderato*, *più mosso*, and, later, *tardando*, it return to *Tempo I*.

Set the Alarm Clock

By FLORENCE L. CURTISS

Overcoming Plateaus

By H. E. MILLER

THERE are times when one does not seem to be making any progress. This is referred to in psychology as a "plateau," one of the causes of which is loss of interest. These pauses in progress are very discouraging and should be overcome as soon as possible.

Going to a concert is one way of getting a fresh start. Another is reading a magazine or book on music, especially about the instrument one is studying. These devices often form incentives that make one return to one's instrument with renewed zeal for practice.

YOUNG pupils frequently bother their parents or other members of the family by continually asking the time in order to know when their practice period will be up.

For small pupils who cannot tell time or have difficulty in figuring the numerals on the clock, a device has been used which has proved effective.

The alarm on a clock is set for the

time when the practicing period begins. Then the pupil may practice with the thought of passing minutes without disturbance or anybody else.

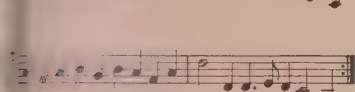
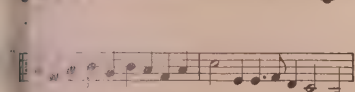
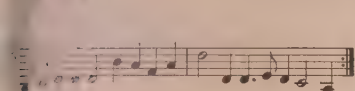
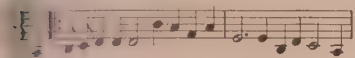
If the pupil is the type who is constantly looking at the clock, thus being distracted from his practice, the clock may be placed where the pupil cannot see it. Then the pupil simply waits until the alarm sounds.

Musical Jargon of the Radio Clarified

(Continued from page 322)

Spectator. The tune is supposed to be of north country origin, with a story both Lancashire and Yorkshire. "Coverley" is explained as a corruption of the name of the ancient ruling family of Yorkshire or of the "dier" of the Civil War. The music is interesting; and, though it would now be dated as in nine-eighth measure, it is in the old form.

Roger de Coverley



The tune was introduced into the American colonies; in Virginia it became known as *My Aunt Margery*; and the dance still survives as the *Virginia Reel*.

* * * *

Sketch: Strictly, a preliminary and hastily written outline of a composition; or memoranda of musical motives or ideas as they came to the mind. Beethoven's sketch books furnish the key to his method of composing.

A short composition, usually for the piano. It may take its name from its descriptive character or from its brevity.

* * * *

Skizze (German, *skee'-tsay*): A sketch, which see.

* * * *

Sommerlied (German, *som-mer-lead*): A summer song.

* * * *

(Music lovers and radio friends, who follow this monthly series, will find in it a kind of illuminating course of musical appreciation, which will add enormously to the joys of "listening in.")

When Our Great Granddaddies Went to Concerts

(Continued from page 370)

red and fifty thousand, numbered five red resident musicians. Among them bell and Reinagle, the former a singer allams' or the Old American English a Company, the latter an orchestral r and a capable composer in the same nization that had its headquarters in York, saw, now, in the "City of herly Love" a promising field for the herly talent was imported from London. Oldmixon, one of the greatest Eng-singers of her time was among the omers. Not to be outdone the Old rican Company reorganized its forces, ly with John Hodgkinson, the most us English singer and actor of his

A convivial soul, a great hit in *No 7. No Supper*, memories stirred within of dear old London, and its Anacreon city, which led him, no doubt, to found modelled after it in New York. There and plenty of kindred spirits eligible membership in their ability to sing ly glees, catches and drinking songs, st emptying bumpers of Madiera. (Our *Spangled Banner* was written to the dly of *Anacreon in Heaven*, an old lish drinking song.) New York which become of equal importance with

Charleston from 1750 to 1800 as a music distributing center became with the dawn of the twentieth century musically and commercially supreme in the New World.

We have travelled far since those days in musical appreciation, thanks to the phonograph and the radio, but there is an imperative need today to make of us a really musical nation, that is, to effect a return of the amateur spirit of Charleston and, above all, to enlist more "gentlemen performers" from the dominating ranks of our business men's civilization.

SELF-TEST QUESTIONS ON MISS WALSH'S ARTICLE

1. What were some of the musical accomplishments of Thomas Jefferson, of Benjamin Franklin, of Patrick Henry?
2. What instruments were popular in colonial Virginia?
3. In the earliest programs printed in this country, what items were given prominence?
4. What composers were in vogue in the latter ten years of the eighteenth century?
5. What part did Hodgkinson play in early American musical development?

Radio As a Help in Learning Absolute Pitch

By MAY HAMILTON HELM

HE radio has proven itself helpful in the last one student's mastery of absolute pitch. From childhood she would sing songs of different keys—just for fun. Consequently she could not hold any one tone in mind. But, curiously enough, when singing the piano by ear, she almost invariably put each piece in its original key. She told her little brother to "remember," at the next night, the *a* of the tuning fork, to be able to reproduce it, and to play in *b* by ear in the correct key. But she herself could not seem to acquire the sense of absolute pitch.

Recently, however, just for fun, this student began anticipating the *g* with which *Rocky Mountain* opens. To her surprise she could nearly always find it exactly. However, if she began to

"argue" with herself about it, she often sounded it *g#* or *gb*. The correct note came best spontaneously. There seems no reason why all students of music cannot learn correct pitch by making a game of it in some such way.

Another favorite stunt of this student is to accompany the great orchestras. Neither Mr. Stock nor Mr. Stokowski was aware of a very happy pianist playing with them! Radio has also given her the pleasure of singing to the accompaniment of celebrated orchestras, a joy which could not have been permitted had she appeared before them "in person."

All such practice as this has given her tonal discrimination which will no doubt eventually lead to the acquirement of absolute pitch.

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Mrs. Lillian Courtright Card, 116 Edna Ave., Bridgeport, Conn.

Honorariums

In these days when certain jazz and popular composers have to employ a staff of experts to make up their income taxes, it is interesting to note the fees of composers of other days. Schubert's annual income was never over five hundred dollars at its highest.

With Wagner, Verdi, Puccini and Strauss, a higher appreciation was placed

upon musical works in larger form. Puccini died a millionaire.

"Don Giovanni" was sold by Mozart for seventy-five dollars.

Haydn received not over two hundred and fifty dollars at the most for a symphony.

Beethoven's first symphony brought him forty-five dollars, in 1801.

The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers

MUSIC STUDY
EXALTS LIFE

MUSIC STUDY
EXALTS LIFE

Advance of Publication Offers—May 1932

All of the Forthcoming Publications in the Offers Listed Below are Fully Described in the Paragraphs Following. These Works are in the Course of Preparation. The Low Advance Offer Prices Apply to Orders Placed Now, with Delivery to be Made When Finished.

ALBUM OF ORNAMENTS—PIANO.....	30c
CHORAL ART REPERTOIRE—MIXED VOICES....	50c
EIGHT HEALTHY, HAPPY TUNES—DE LEONE.....	25c
EIGHT HOURS AT OUR HOUSE—PIANO—BLISS.....	25c
LITTLE SCARLET FLOWER, THE—OPERA—TREHARNE.....	30c
ORGAN ACCOMPANIMENT AND REGISTRATION—CHAS. N. BOYD.....	2.00
SELECTED CHORALES—BACH.....	35c
SPRIGHTLY RHYTHMS—PIANO.....	35c
STANDARD VOCAL CHARTS—PROSCHOWSKI.....	1.00
STORY OF NANYUKA, THE—PIANO—JOHN MOKREJS.....	40c
TRIO REPERTOIRE—VIOLIN, CELLO AND PIANO.....	90c
UNISON SCHOOL SONGS.....	20c

COMMENCEMENT PRIZES AND AWARDS

To the student who has faithfully performed the tasks assigned him the diploma or award received at the annual Commencement is a priceless possession. In the case of a music scholar how much more valuable will appear the award if it is something especially appropriate, such as a gold or silver medal having a musical design, a diploma or certificate containing a reproduction of a musical art work?

The THEODORE PRESSER Co. annually at this season receives numerous requests from teachers and schools of music for assistance in procuring graduation awards. Our six-page folder "Music and Awards for Commencement" lists and describes these articles and also contains suggestions for graduation gifts such as music bags, books on musical subjects, music albums and musical jewelry. Send for a copy today; it's free for the asking.

Many schools of music and some private teachers, wishing to have the diplomas and certificates present a more personal appearance, ask us to have engrossed upon them (in ornamental lettering) the name of the recipient or the school, and practically every teacher awarding medals wishes the winner's name engraved. We have arranged to have this special work done here in Philadelphia and will gladly quote prices upon request. But remember, this is a busy time for the skilled workmen engaged in this business and be sure to allow ample time when placing orders for special engrossing and engraving.

SUMMER MUSIC STUDY

It frequently has been observed that it is very difficult to stand still musically. When nothing is being done to move forward, it usually means there is a definite slipping backward.

Alert music teachers utilize the special conditions of Summer months to give others opportunity to advance in music through special classes conducted by them, yet they do not neglect their own musical betterment through self-study or through attendance upon master classes offered

START MUSIC STUDY NOW

You are requested to enlist in a great campaign which THE ETUDE will start next month with a view of focusing all of our recognized pedagogical artillery upon the first of September. It will be called "Start Music Study Now."

In June, July and August we shall print a full page in each issue with these simple words with type sufficiently large so that they may be read by any passerby:

START MUSIC STUDY NOW

We are sure that every reader of THE ETUDE will realize the importance of promoting this campaign through every practical means possible. Many teachers may desire to use one of these pages, folding THE ETUDE so that this slogan will be conspicuous as a sign in a window. Others may be able to use it in stores.

We feel that concentrated action of some 600,000 copies of this announcement will be very effective. That is, the plan is to have our readers save these pages until September 1st and then give them as conspicuous a display as possible. It is only one of the means that THE ETUDE is employing at present to stimulate a plan of music study.

by leading schools and colleges of music. With young people released from school studies in the Summer months, teachers have excellent opportunities to organize special groups for the study of musical history, harmony, theory or general musical appreciation. These "Summer Music Study" Clubs are not difficult for any fairly well equipped teacher to handle, particularly when there are such splendid works available for use as text books.

THEODORE PRESSER Co. will be glad to advise on material to use for any of these special courses named and will be pleased to send descriptive folders upon such favorite works as *Standard History of Music* by Dr. James Francis Cooke, (Price, \$1.50—Professional Price, \$1.20); *Harmony Book for Beginners* by Dr. Preston Ware Orem, (Price, \$1.25—Professional Price, \$1.00), and the same author's *Theory and Composition of Music*, (Price, \$1.25—Professional Price, \$1.00). Then, for the younger students, there are such delightful works as *Young Folks' Picture History of Music*, by Dr. James Francis Cooke, (Price, \$1.00—Professional Price, 75 cents), the series of *Child's Own Book of Great Musicians*, by Thomas Tapper, (Thirteen Booklets, Price, 20 cents each—Professional Price, 15 cents each), et cetera.

Lists of special technical works to aid teachers or advanced students in "brushing up" their technic during Summer months also will be supplied gladly upon request.

SUMMER NEW MUSIC

The many teachers and singers who carry on during the Summer months will find in our Summer New Music a source of aid and inspiration of great value in their work. The New Music is sent out in June, July and August and consists of teaching and recital pieces for piano and vocal music, both sacred and secular. Separate mailings are made of piano and vocal music and either or both may be

obtained. There is no actual purchase obligation and any unused music may be sent back later for credit. Payment is required only for music kept or used, plus a small charge for postage. This service is offered to teachers of the piano and to voice teachers and singers. We are planning to issue several important additions to our catalog during the Spring and Summer months and it will be worth while to get acquainted with these through the medium of our New Music packages. These may be had only on written request, giving instructions as to whether piano or vocal music is wanted. A postal card response to this notice will suffice to get one's name on the list.

OUR COVER FOR THIS MONTH



This cover reminds us that it has not been so many years back in the world's history when music was an art which only royalty and aristocracy could afford to study. Naturally there were those of genius who rose

among ordinary people but the rise of these individuals, many of whom achieved places as the world's greatest composers and teachers, depended very much upon the patronage of the elite and a courtly deference to the dilettante student was to be expected.

The French period subject presented in such a charming and colorful decorative manner on our cover this month is by F. Sherman Cooke, a Philadelphia artist, who has had a number of well received covers upon THE ETUDE during the last half dozen years. The beautiful water color effects and the nice tone gradations in the reproduction of this cover are due to the six-color lithography process utilized in the printing.

The music in my heart I bore
Long after it was heard no more

—WORDSWORTH

MUSICAL LITERATURE FOR SUMMER READING

With the end of the concert and touring season approaching many music folk are planning their summer vacation. The seashore, the mountains, a quiet retreat will probably woo many music folk from metropolitan scenes and crowded halls to enjoy a period of relaxation, resting from the arduous work of the season and gathering strength, vigor and enthusiasm for the season to come.

Surely the real music lover will not let the vacation period become a time of complete idleness; it is a time fraught with golden opportunities for improving knowledge and appreciation of his beloved art. What is more restful than to find in some secluded nook and there, in company with a good book, while away pleasant and profitable hours?

Why not take with you on your vacation this year some books on musical subjects? Would you know the history of your art—read *Standard History of Music* (Cooke) (\$1.50) or *Complete History of Music* (Baltzell) (\$2.25); are you beginning your teaching career, or do seek a means of obtaining more pay, read *Teaching Music and Making It* (Antrim) (\$1.50); *Music as an Educational and Social Asset* (Barnes) (\$1.00) or *Business Manual for Music Teachers* (Bender) (\$1.25). All piano teachers find much that is helpful in *What to Teach* (Brower) (\$1.00), *Great Pianists on Piano Playing* (Cooke) (\$2.25); *Piano Playing with Piano* (Hofmann) (\$2.00), the recent importation *The Shortest Way to Pianistic Perfection* (Leimer-Gilling) (\$1.50).

From the following titles musicians and music lovers interested in other classifications will identify books especially interesting to them—*Light Opera Producers* (Burrows) (\$1.50); *Great Singers and the Art of Singing* (Cooke) (\$2.25); *Piano Violin Study* (Hahn) (\$2.50); *Opera and Its Composers* (Hipp) (\$3.50), *Choir and Chorus Conducting* (Wodell) (\$2.25).

Then there are books for juvenile readers to be read by them and to give them musical fiction and books on special general musical subjects. These are in our "Catalog of Theoretical Works Musical Literature" which will be free upon request. Secure a copy of catalog and select now your summer reading.

CHORAL ART REPERTOIRE MIXED VOICES

By EDWARD ELLSWORTH HIPSHAM

General educational efforts do not endeavor to make great writers, painters or great musicians out of the student, but to give the foundation which will permit in later life enjoyment of cultural benefits possible through intelligent appreciation. This collection in an ideal way, provides just the type of material many music supervisors are seeking. It gives choral numbers which are not just part songs to be today and forgotten; they utilize some of the greatest musical inspirations, using these melodies for high chorus work, a lasting acquaintance made with these immortal themes. Progressive supervisors doing work with mixed choruses are sure to welcome musical appreciation tie-up in this fine vocal material.

On our advance of publication of single specimen copy may be secured at the price of 50 cents a copy, postage

SELECTED CHORALES

By JOHANN SEBASTIAN BACH
 Since the days when Mendelssohn
 and musicians to the greatness of
 writings of Johann Sebastian Bach,
 has been such a development of
 appreciation in general that now
 school choruses, choirs, congrega-
 and community groups glory in
 ing and rendering works by Bach.
 chorales, in particular, are greatly
 ated. In order to make some of
 est of these conveniently available,
 re preparing a set of thirty to be
 l in a desirable collection. These
 iful, dignified melodies are unparal-
 as expressions of the deepest emo-
 of man.

melodies are treated contrapuntally
 is, the three lower voices have
 as definite and distinctive a char-
 and interest as the uppermost voice.
 ble texts of a fine character have
 adapted for these chorales.

A preface is by Edward Shippen
 es, one of the outstanding American
 critics on Bach.

Essentially, there is nothing better as
 elementary study for the harmony
 than these chorales.

We are offering this collection at a
 pre-publication cash price of 35
 a copy, postpaid.

STANDARD VOCAL CHARTS

By FRANTZ PROSCHOWSKI

Frantz Proschowski, the
 eminent voice teacher,
 who numbers among his
 pupils many of the most
 celebrated singers of the
 day, is also a most gifted
 draftsman. He has pre-
 pared, with great scien-
 tific exactness, a series
 of five vocal charts to
 be hung upon the school
 or the studio, wall. These charts
 printed on three sheets so they do
 occupy a great deal of space. That
 they may be reversed.

The first chart is the best cross-section
 of the human vocal apparatus,
 all important organs clearly indi-
 cated in type, that we have ever seen.
 The writer of this Publishers' Note who
 a voice teacher for many years, be-
 lieves that no studio or classroom where
 is taught, can be complete without
 a chart. The other charts deal with
 positions and tongue positions and
 most important for teacher and
 student.

These charts will be published very
 early and the advance of publication
 price will be offered to our readers
 in a very short time. It is only \$1.00.

EIGHT HEALTHY, HAPPY TUNES

THE KINDERGARTEN CLASS AND THE
 VERY FIRST GRADE IN PIANO

By FRANCESCO B. DELEONE

Occasionally hap-
 pening that a writer or a
 poser of note is able
 to desert for a moment
 his own field to create
 something which shall
 give pleasure and
 fit for the very
 young. Thus we find
 a man composing a
 delightful set of *Kinderscenen* (Child-
 hood Scenes) and Mr. A. A. Milne
 writing a clever and amusing set of verses
 called "When We Were Very Young."

Mr. Deleone, a very successful com-
 poser in all the musical forms, has com-
 posed a series of truly appealing tunes
 in his fine little book for the kindergarten
 and for the first grade in piano. In
 this work he has had the assistance of
 Edmund Vance Cooke, the well-
 known writer, who con-
 tributes charming texts
 for each of the eight
 pieces.

Single copies of this
 unique book may now be
 ordered at the special
 advance of publication
 cash price, 25 cents, post-
 paid.

DISTINCTIVE ANTHEMS

This is a splendid new edition of a very
 successful compilation of anthems issued
 by The John Church Company. It well
 deserves this special reminder to all
 choirmasters since it contains a really
 fine lot of anthems by such writers of
 desirable music as, Hammond, Hawley,
 Speaks and others. While this is not a
 collection which we would offer as the
 first recommendation to a volunteer choir
 which has not been well drilled, it is as
 suitable for the average volunteer choir
 as for the well trained choir with leading
 voices of professional ability. The texts
 all are good and the music in all instances
 is attractive and melodious.

The price of this collection is 75 cents
 a copy. In purchasing sufficient copies
 for the choir, however, there would be a
 saving as a discount is allowed.

EIGHT HOURS AT OUR HOUSE

A SET OF EASY PIANO PIECES

By PAUL BLISS

Here is piano educational material pre-
 sented in a very clever and attractive
 manner. These eight pieces show what a
 simple matter it is to explain rhythm and
 natural accent in music through the
 rhythm of familiar words in the child's
 vocabulary. Each number covers a special
 rhythm and other points in elementary
 technique also are covered by these pieces.
 The left hand is given just as interesting
 work as the right. Everything is made
 just as easy and as attractive as possible
 for young students, there being no pedal
 work, no octaves and every note is fin-
 gered. The texts are simple aids in es-
 tablishing the rhythms presented.

In advance of publication, this work is
 offered at the low price of 25 cents a
 copy, postpaid.

TRIO REPERTOIRE

FOR VIOLIN, CELLO AND PIANO

The instrumental trio consisting of
 violin, cello and piano is becoming
 constantly a more important unit of enter-
 tainment in the musical life of our
 country. Over the radio and on the
 concert platform trios are winning dis-
 tinct approval. The musical literature
 for such groups is not large; certainly it
 is not nearly so large as it should be.
 Our collection entitled *The Trio Club* has
 been so unusually successful that we are
 assembling a second volume called the
Trio Repertoire. In it there will be
 found a large number of compositions,
 all of which have a genuine musical worth
 —some from the classic period, written
 by such composers as Schubert, others
 from the pens of contemporaries. The
 average difficulty of these pieces is a
 trifle greater than of those in the former
 album.

We advise that you take advantage of
 the special introductory cash price of 90
 cents for a single copy, postpaid, while
 this volume is being offered in advance
 of publication.

ORGAN ACCOMPANIMENT

AND REGISTRATION

By CHARLES N. BOYD



It is not enough for
 the organist to have at-
 tained to the place
 where he can rattle off,
 with more or less ac-
 curacy, a Bach *Fugue*
 or a Mendelssohn *Son-
 nata*. The field of regis-
 tration must then be
 explored with great care
 and in doing so a better
 guide could not be devised than Charles
 N. Boyd's "Organ Accompaniment and
 Registration."

Among the distinctive features of this
 work are a complete listing of the many
 organ stops, with a description of each,
 and a series of compositions which serve
 admirably to illustrate the various prin-
 ciples which the author establishes in the
 text.

The special advance of publication cash
 price for the complete work which is in
 two volumes is \$2.00, postpaid. Not sup-
 plied separately.

ALBUM OF ORNAMENTS

FOR THE PIANOFORTE

The various types of ornaments—such
 as trills, mordents and turns—contribute
 considerably to the attractiveness of a
 melodic line. In the compositions of every
 good composer use has been made of them.
 In the works of the great Bach the
 ornamentation is constant. In the
 music of today the ornaments are not
 quite so frequent but it is imperative
 that when they occur, they be played in
 the correct way. Instead of giving the
 pupil a dry, uninteresting treatise on or-
 naments and their interpretation, it is
 much more advisable to use an album of
 attractive pieces in which the various or-
 naments are to be found. Such a col-
 lection is this *Album of Ornaments* which
 is Vol. Seven in our series of "Albums
 of Study Pieces for Special Purposes."

For a limited time only this valuable
 book can be procured at the special ad-
 vance of publication cash price, 30 cents
 a copy, postpaid.

UNISON SCHOOL SONGS

This is a new collection of school songs
 for unison singing which will prove use-
 ful for those young singers who have out-
 grown the rote songs of kindergarten
 and primary grades.

The music is gathered from many
 sources and includes some valuable copy-
 right numbers, songs that will not be
 found in any other book.

A special feature of this book lies in
 the piano accompaniments which have been
 constructed in the style of evangelistic
 hymn playing. This plan enhances the
 spirit of unison group singing and helps
 to give a satisfying fullness to renditions.
 Single copies may be secured at the ad-
 vance of publication cash price, 20 cents,
 postpaid.

(Continued on page 380)

Thanks from an Etude Friend of Many Years

Dear Friends:

Permit me a reminiscence. I have been a subscriber to *The Etude*
 for 49 years, and it has been a guide in active teaching and public
 service. It has been a comfort in sorrow—I lost my beloved husband,
 a clergyman, two years ago, after many years of combined service.



The Etude also has been a help in finding the
 right selections of music for pupils, choir and church
 music. And now, when I am all alone, I still have
The Etude on the piano music rack, and in spite of
 my 67 years, I still enjoy playing and singing.

My daughter has followed in my steps and has
 played the harp and sang her way over Europe,
 South America and our own dear United States.
 Recently, I wrote her asking what I should do with
 the old *Etudes* when I moved. I have kept them all
 through these years and she wrote "keep them all
 for me." That shows appreciation, does it not, for the great mould-
 ing power of your wonderful work? Long live *The Etude*!

A heart-felt thank-you from an old friend.

Sincerely,

Mrs. Elizabeth C. Gonser,
 A Subscriber in Pennsylvania.

SPRITLY RHYTHMS

FOR PIANO SOLO

This is a collection of pieces in which
 will be found unusually alluring melodies
 and especially distinctive rhythms. A
 great many of the compositions are suit-
 able for the use of dancers, ranging from
 the clog variety to the more aesthetic
 ballet type. The grade of difficulty has
 been limited to third grade, except in a
 single instance in which a fourth grade
 piece of particular value was included.

The pupil's interest will never be in
 danger of lagging if such a collection is
 given for keyboard diversion. Moreover,
 though this book aims particularly at pro-
 viding pleasure and recreation, it gives
 sufficient technical material so that the
 training of the pupil is not delayed. It is
 quite possible, moreover, that schools of
 dancing will find several of the pieces of
 particular interest.

The advance of publication cash price
 for a single copy is only 35 cents, post-
 paid.

THE STORY OF NANYNKA

FOR THE PIANOFORTE

By JOHN MOKREJS



This positively will be
 the last month in which
 this work will be avail-
 able at the special ad-
 vance of publication
 price, as the final cor-
 rections of the proof
 readers have been made
 and the book is now in
 the printer's hands.

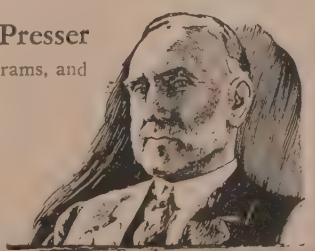
While many advance
 subscribers are anxiously awaiting their
 copies we know they will be more than
 delighted when they do receive the book
 as Mr. Mokrejs' novel presentation of the
 rudiments of music, woven into a fanciful
 story of a Czecho-Slovakian peasant girl,
 suggests new teaching procedures that can
 be used to good advantage, especially
 with young piano beginners. Send now
 for your copy at the pre-publication cash
 price, 40 cents, postpaid.

Success Aphorisms of Theodore Presser

The late Mr. Presser had a decided gift for epigrams, and
 we are reproducing each month one of these.

WATCHFULNESS

"Just let us get a little careless in a few
 things and see how the bottom will fall out
 of everything."



THE LITTLE SCARLET FLOWER

AN OPERETTA IN THREE ACTS
Book and Lyrics by MONICA SAVORY
Music by BRYCESON TREHARNE



It is easy to use superlatives in describing this delightful operetta by the facile Welch composer, Bryceson Treharne. It is music of a high order, and will interest not only the high school music supervisor but professional talent as well.

The story is an intensely human and dramatic fantasy of appealing interest; the music is brilliant and deftly wrought without the sacrifice of lingering tunefulness, and the use of dramatic accompaniment to the dialogue gives this work a proximity to opera which is seldom reached in an operetta.

We predict a warm reception for this fascinating work and those taking advantage of the special price in advance of publication will be the first to examine it. Single copies may now be ordered at the special pre-publication price, 30 cents, postpaid.

ADVANCE OF PUBLICATION
OFFERS WITHDRAWN

Through the earnest efforts of our Publishing Department we are enabled to announce this month the publication of three new works that have been announced recently in this Publisher's Monthly Letter. Copies will immediately be mailed to advance subscribers and the special advance of publication prices are hereby withdrawn. Teachers and active music workers desiring copies for examination may obtain them on the usual, liberal terms.

Devotional Solos for Church and Home is an album containing songs with sacred text selected from the cream of recent THEODORE PRESSER Co. publications and numbers obtained with the purchase of the JOHN CHURCH COMPANY catalog. It supplies a splendid repertoire at a quite reasonable outlay and will undoubtedly be welcomed by those who have in charge the presentation of musical programs in churches or at religious gatherings. Price, \$1.00.

Ballet Music, Old and New, for the pianoforte, is a volume containing playable piano arrangements of famous ballet movements from standard operas and well-known ballet suites. It is a veritable treasure trove for the teacher or disciple of the "Art of Terpsichore" and will also appeal to the pianist who enjoys playing the favorite orchestral numbers heard in concert and over the radio. Teachers, too, will find their pupils enjoy practicing music of such pleasing character. Price, 75 cents.

How to Play the Harp, by Melville Clark is a comprehensive work on this subject the publication of which we take great delight in announcing to our patrons. It is a modern instructor patterned after the plan adopted in our highly successful "beginner's books" for voice, piano and other instruments. "Let the pupils learn by doing—not by telling." The original edition, issued by the author, was most successful and we believe this work is destined to become the leading American authority on the subject. Price, \$2.50.

THREE FINE COPIES OF
THE ETUDE FOR ONLY 35c

Here's an opportunity to present to a musical friend not familiar with THE ETUDE, a chance to get acquainted with the premier musical journal of the world. For June, July and August, we will accept 35c for these three Summer numbers. The price applies to short term subscriptions received from the United States and Possessions. On Canadian and Foreign subscriptions, add 18c to cover postage. Subscriptions will be filled as received. When the supply of June, July and August numbers is exhausted, we reserve the right to return remittance.

"Lives of great men
all remind us
We can make our
lives sublime
And departing,
leave behind us
Footprints on the
sands of time."

FOOTPRINTS ON THE SANDS

This famous figure of speech always conveys to mind that any one or any thing possessing marked merits has satisfied enough to make an impression. The publisher's printing orders are made up of what one might term the "footprints" of music publications which have proved to be satisfying and useful. Below we are listing some of the most interesting numbers noted upon the printing orders of the last month. Any of these numbers may be secured for examination.

SHEET MUSIC—PIANO SOLO

Cat. No.	Title and Composer	Grade	Price
24324	The Brook—Ketterer.....	1	\$0.30
7235	Rose Petals—Lairson.....	2	.30
24138	Indian Dance—Overholt.....	2	.25
23596	The Clockwork Doll—Ewing.....	2½	.40
15139	Dance of the Jesters, Schottische—Anthony.....	3	.25
16658	Dance of the Snowflakes—Martin.....	3	.35
9039	In Lilac Time, March—Engelmann.....	3½	.35
4853	Grande Valse Caprice—Engelmann.....	4	.75
23449	Andantino in D Flat—Lemare.....	4	.40
30216	Minuet à l'Antique—Seiboeck.....	4	.50
9186	Humoreske (Original Edition in G Flat), Op. 101, No. 7—Dvorak.....	6	.40

SHEET MUSIC—PIANO, SIX HANDS

13233	Through the Meadow—Spaulding.....	2	.75
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PIANO INSTRUCTORS AND COLLECTIONS

First Year at the Piano (Complete)—Williams.....	1.00
Method for Gaining a Perfect Knowledge of the Notes—Abbott.....	.25
Girl's Own Book of Piano Pieces.....	.75
First and Second Grade Pieces.....	.75
Standard Graded Pieces (Volume Three, Grade 5 and 6)—Mathews.....	1.25
Music Lover's Duet Book.....	.75

SHEET MUSIC—VOCAL SOLOS

19755	Sleepy Hollow Tune (Med.)—Kountz.....	.60
18371	Lo! Here the Gentle Lark—Bishop.....	.60
30387	I Do Not Ask, O Lord (High)—Spröss.....	.60

VOCAL MATERIAL

Studies in Florid Song (For Medium Compass)—Root.....	1.25
Mary (Sacred, Cycle for Solo Voice, Med. with scriptural readings)—Bliss.....	.75

OPERETTA

Hearts and Blossoms—Stults.....	1.00
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SECULAR CANTATA

Hymn to Raphael the Divine—Bossi.....	.25
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SACRED CANTATAS

David, the Shepherd Boy—Root.....	.75
The Chariot Jubilee (Motet for Tenor Solo and Chorus of Mixed Voices)—Dett.....	.50

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Below is a selected list of fine premiums given entirely free for subscriptions to THE ETUDE, not your own. This is an unusual occasion to obtain without one penny cash outlay, a decidedly useful article. Simply collect \$2.00 for a year's subscription, send it to us with the name and address of the music lover and select your reward. A post card will bring an illustrated circular showing many other valuable gifts.

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Solid Pewter Pitcher—6 inches high x 4 inches wide. Capacity 3 pints. Only one subscription.

Ladies' Envelope Pocketbook—size 6½ inches x 4 inches. Furnished in either blue, red, brown or green. Moire silk lining with mirror. Only one subscription.

Book-cover—Lovely specimen of the leather makers' art. Handlaced edge in genuine Florentine leather. Only one subscription.

Pearl Necklace—Every woman will wish one of these newest and most attractive pearl necklaces with substantial clasp. Each one comes in a neat gift box. Only one subscription.

Remember these fine pieces of merchandise are offered as an inducement to you to obtain new readers of THE ETUDE MUSIC MAGAZINE and cannot be given with your own subscription.

SHEET MUSIC—ORGAN SOLO

17895	Love Dream (Nocturne No. 3)—Liszt-Gaul.....	\$0.50
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SHEET MUSIC—VIOLIN SOLO

18531	Cradle Song—Hartmann.....	.35
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VIOLIN METHOD

Fiddling for Fun—Pecory.....	1.00
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OCTAVO—MIXED, SACRED

20853	Guide Me, O Thou Great Jehovah—Geibel.....	.12
6041	He Leadeth Me (Sop. Obbl.)—Allen.....	.10
15538	O Lamb of God! Still Keep Me—Wolcott.....	.12
35058	Dear Jesus, Sweet the Tears I Shed—Nevin.....	.15
20874	Hymn of Gladness—Stults.....	.12
35131	Golden Harps are Sounding—Bronche.....	.12
35214	Lord of All Being—Neidlinger.....	.20

OCTAVO—MIXED, SECULAR

35073	The Green Cathedral—Hahn.....	.15
35012	Cape Cod Chantey—Bowers.....	.20
35015	Recessional—DeKoven.....	.12

OCTAVO—TREBLE, SACRED, TWO-PART		
10480	Jesus! Name of Wondrous Love	
	—Grant	.10

OCTAVO—TREBLE, SACRED THREE-PART		
35031	I Shall Not Pass Again This Way—Egner.....	.12
35199	I Love Thee—Gracy-Saar.....	.16

35031	I Shall Not Pass Again This Way— <i>Effinger</i>12
35100	I Love Thee— <i>Grice</i>14

35199	I Love Thee—Gracy-Sadler.....	.10
OCTAVO—TREBLE, SECULAR, FOUR-		
PART		

35018	Recessional— <i>DeKoven</i>10
OCTAVO—MEN'S, SECULAR		

MUSICAL LITERATURE

Little Life Stories of the Great Composers—Schmitt.....	.60
Harmony Book for Beginners—Oren.....	1.25

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22911	By the Waters of Minnetonka—Lieurance (Rhythmic Transcription by Arthur Lange).....	1.50
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All music lovers are cautioned against paying money to strangers for ETUDE Music Magazine subscriptions. Do not be swayed by so-called "bargains" where THE ETUDE is offered either singly or with another publication at a reduction in price. Read any contract or order blank offered you before paying any money. Assure yourself of the responsibility of the canvasser. Daily receipt of complaints from different sections of the country show that swindlers are operating. Protect your cash by exercising extreme caution.

LOST COPIES OF THE ETUDE

If at any time a copy of THE ETUDE goes astray in the mails, drop a post card to the Circulation Department and a duplicate copy promptly will be mailed.

In our recent expansion program, thousands of music lovers took advantage of our special offer and literally swamped us with subscriptions. Naturally there was some delay in promptly registering all of these new names and we take this occasion of expressing our appreciation to our musical friends for their patience and forbearance and the co-operation they have given us.

Should anything occur at any time in connection with the mailing of copies on which there might be dissatisfaction, do not hesitate to advise us at once, giving full particulars.

CHANGE OF ADDRESS

If you desire THE ETUDE to follow to your summer residence, be sure to write us at once giving both old and addresses. We should have at least weeks notice in advance to make changes.



Suggested Numbers For Soloists and Choirs for the Sunday in May.

VOCAL SOLOS

Cat. No.	Title and Composer	Range
25176	Candle Light, Cadman, d—g.....	
19632	Little Mother, Protheroe, c sharp—D	
18580	Little Mother O'Mine, Ward, I	
	flat—E flat.....	
17956	Mother, Wildner, c—F.....	
19695	Mother-Calling, Hall, E flat—g.....	
6884	Mother O'Mine, Remick, d—E.....	
24043	My Mother's Song, Openshaw, d—g.....	
19404	Never Forget Your Dear Mother and Her Prayer, Jones, d—F.....	
18696	Old Fashioned Dear, Ellis, F.....	
24022	Old Fashioned Mother Of Mine, Kountz, d—E flat.....	
24021	Old Fashioned Mother Of Mine, Kountz, E—F.....	
24020	Old Fashioned Mother Of Mine, Kountz, F sharp—g.....	
19420	Song of the Child, The, May, Zucca, d—F.....	

QUARTETTE OR CHORUS—MIXED VOICES

20010	Rock Me to Sleep, Frank J. Smith
20456	Memories, Gertrude Martin Kohn
35151	O Mother of My Heart, Carly, Davis

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Music Publishers and Dealers

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STATEMENT OF THE OWNERS,
MANAGEMENT, CIRCULATION,
REQUIRED BY THE ACT OF
CONGRESS OF AUGUST 24, 1911

Of THE ETUDE published monthly at Philadelphia, Pennsylvania for April 1, 1932.

State of Pennsylvania } SS.
County of Philadelphia }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared David W. Banks, who, having been sworn according to law, deposes and says he is the Treasurer of the Theodore Presser Company, publishers of THE ETUDE and the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above captioned by the Act of August 24, 1911, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this to wit:

1. That the names and addresses of publisher, editor, managing editor, and business managers are:
Publisher Theodore Presser Company, Philadelphia, Pennsylvania.
Editor James Francis Cooke, Philadelphia, Pennsylvania.
Managing Editor None.
Business Managers None.

2. That the owners are:
Theodore Presser Company, Philadelphia, Pennsylvania.
Estate of Theodore Presser, Philadelphia, Pennsylvania.
James Francis Cooke, Bala, Pennsylvania.
Presser Beneficial Association, Philadelphia, Pennsylvania.
The Presser Foundation, Philadelphia, Pennsylvania.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of mortgages, or other securities are:

4. That the two paragraphs next giving the names of the owners, stockholders and security holders, if any, contained in the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also that the said two paragraphs contain statements embracing affiant's full and complete knowledge and belief as to the ownership and control of the said publication, and the names of the owners, stockholders and security holders who do not appear in the books of the company as trustees, holders of a bona fide ownership, and this affiant swears to believe that any other persons, partnership, or corporation has any interest or indirect in the said stock, bonds, or other securities than as so stated by him (Signed) DAVID W. BANKS, Treasurer and subscribed before me this third day of March, 1932.

JOHN E. THO, Notary Public.

(My commission expires March 7, 1933.)

WORLD OF MUSIC

(Continued from page 309)

TON FRICK SUMMY, creator and the Clayton F. Summy Company of publishers in Chicago, died there on the tenth. Born, December 9, 1852, at Erie, Pennsylvania, he began his career as a teacher at Sterling, and later studied at Boston. He was in the Hershey Music School of from 1877 to 1879, was then nine at Lyon and Healy, and established a retail music business in 1888, which was reorganized into the Clayton F. Summy Company.

COVENT GARDEN OPERA COMPANY is said to have announced that it will this summer its usual season of Italian opera. This is brought about by withdrawal of the government subsidy of £17,000 (approximately \$85,000 at exchange) which was to have been paid annually for a period of five years.

ART died on December 5th of 1791, the one hundred and fortieth anniversary of the event was celebrated at a week-long festival illustrating the development of the master from his "no." to "The Magic Flute." The orchestra gave also the "Symphony in G minor" and the "Requiem," with Ostrcil conducting.

U. A. MUZIO, dramatic soprano of the Italian Opera Company, by special arrangement from the Italian Government, sang at the Royal Opera of Rome in April. She appeared in the title rôle of "La Traviata" and in "La Bohème."

"LES HUGUENOTS" of Meyerbeer revived at Berlin after not having been there for twenty years. With a translation of the text and a re-arrangement of the score by Dr. Julius Reisinger, some weak or trivial episodes were omitted, the work ex-hibiting Meyerbeer's dramatic genius in a new light; and the performance, with the baton of Leo Blech, is mentioned as the most impressive operatic event that occurred here for some time.

W. W. WIENIAWSKI-PAUL, a daughter of the celebrated Polish violinist, recently died in London. Born in Brussels, some time after her father's sudden death in St. Petersburg, she inherited much of his creative genius and, under the pseudonym of Paul, was much known as a composer, pianist and Paris.

FIRST NEGRO CHORUS under the sponsorship of the Baltimore Municipal Chorus has been organized with a membership of two hundred and fifty, and with Llewellyn Wilkins as director. The "Monument City" has for two years a colored orchestra of members under the leadership of J. L. Harris. These fine accomplishments have been brought about largely by the encouragement of Frederick R. Baltimore's energetic Municipal Director of Music.

AMERICAN SCHOOL OF MUSIC FINE ARTS at Fontainebleau, has received from this municipality in the form of a free lease for a period of ninety-nine years, of a tract of land in the center of the city, on which is built a new dormitory. The plot covers several acres, about two blocks from the city center. The city gives also six hundred thousand francs toward the construction of the dormitory, on condition that French and American committees raise the balance.

MINISTER OF EDUCATION of the Academy of Music of Paris is said to have asked Dr. Geza K. to prepare a new biography of which will contain much material unpublished. The work is to appear in 1936, on the fiftieth anniversary of Liszt's death.

HAMMER MUSIC FOUNDATION has been launched in New York, with such well known music patrons as Lewisohn, Harry Harkness Flagler, Warburg, Nicholas Murray Butler, and Steinway and Clarence Mackay as sponsors of the movement.

PADEREWSKI drew on February 8th a crowd of sixteen thousand music lovers to hear him play for charity at Madison Square Garden of New York. The total proceeds of the recital, when increased by about two thousand dollars in personal contributions, were about \$33,500, all of which went to the Musicians' Emergency Aid Fund.

PRODIGY VIOLINISTS seem swarming in the musical beehive. Two nine-year-old fiddlers recently appeared simultaneously in New York, Paul Musikovsky with the Manhattan Symphony Orchestra and Grischka Goluboff at the Metropolitan Sunday Concerts. Ten-year-old Noah Bielski, of Brooklyn, a little later made his contribution by a recital at Carnegie Hall, which was shortly preceded by Miriam Solovoff as soloist with the San Francisco Orchestra. With *Music* and *Solo* in the race, the violin should be a certain Gossamer.

EUGEN D'ALBERT, eminent composer and pianist, died suddenly at Riga, Latvia, on March 3rd. D'Albert was born in Glasgow, Scotland, on April 10, 1864, of a father who was born of French parents, near Hamburg, Germany, and a British mother. His musical talent attracted attention by the time he was twelve; and when fifteen an overture of his composition was performed at St. James Hall, London. He studied with Brahms and Liszt, made a brilliant career as a pianist and in 1907 succeeded Joachim as Director of the Hochschule of Berlin. Of his sixteen operas, "Tiefland" is the best known. Teresa Carreno, the wonderful Venezuelan pianist, was the first of his seven wives, from the last of whom he was divorced in the past January.

PHOTOGRAPHIC REPRODUCTION of sounds made by an instrument is reported to have been made possible by an invention announced at the Office of Inventions at Bremen, Germany. This would make practicable the transcribing of a new work from the composer's playing of it on an instrument, thus saving him the labor of writing out the notes. The device is not yet in a state to be ready for the market.

COMPETITIONS

THE MADRIGAL SOCIETY (founded 1741) of England offers two prizes of Ten Pounds and Five Pounds each for the best two madrigals submitted before July 1st, 1932. Composers will select their own words; alto and tenor parts must be on their respective clefs; madrigals may be in four to six parts; the signature must appear at least at the head of each page; only one composition may be submitted by a composer. More complete details may be had from the Secretary of the Madrigal Society, Kilimani, Chipstead, Surrey, England.

THE EURYDICE CHORUS of Philadelphia offers a prize of one hundred and fifty dollars for a composition in three or more parts, for women's voices, by an American composer. All manuscripts must be received before October 1, 1932; and further particulars may be had from Miss Susanna Dercum, The Art Alliance, 251 South 18th Street, Philadelphia, Pennsylvania.

A EUGENE YSAÏE VIOLIN PRIZE is announced by a committee formed at Brussels, Belgium, for the purpose of erecting a memorial to the eminent Belgium violinist. The contest is international, and information may be had by addressing the YsaÏe Violin Prize Committee, in care of the Brussels Conservatory of Music.

SCORES OF PRIZES, ranging from ten thousand to fifty dollars, are offered by the management of the Moose Music Festival and Exposition to be held at Cleveland, Ohio, from August 21st to 27th. For particulars address Joseph A. Jenkins, Hollenden Hotel, Cleveland, Ohio.

THE SWIFT AND COMPANY PRIZE of One Hundred Dollars is offered for a setting for male voices with pianoforte accompaniment, of Michael O'Connor's poem, *Reveille*. Manuscripts must be received before June 15th. Further particulars may be had from D. A. Clippinger, 617 Kimball Hall, Chicago, Illinois.

BURNS BREAD KNIFE



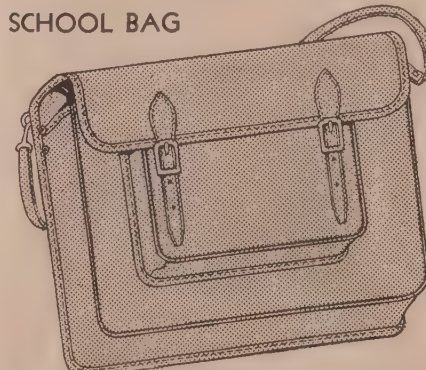
Because of its special serrated edge, this Bread Knife produces a clean cut, even slice without crumbs. The knife is 13 3/4" long, has a Cocobolo wood handle and is awarded for securing ONE SUBSCRIPTION.

PREMIUMS

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THESE useful, valuable articles are offered to you without cost or obligation for simply interesting your friends in THE ETUDE and influencing them to subscribe. During your spare time you can easily and quickly secure the required one or more subscriptions for the premium you prefer. Send full payment to us with each order. Write for complete list of premiums. Your personal subscription alone does not count.

SCHOOL BAG



This genuine DuPont Fabrikoid school bag alone is enough to delight any boy or girl. But along with it we will send a completely filled pencil case and five notebooks. The bag comes with either handle or shoulder strap (as illustrated). An excellent premium for securing FOUR SUBSCRIPTIONS.

O'CEDAR MOP



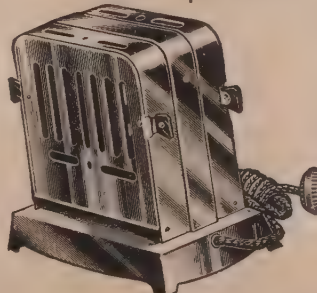
For cleaning and polishing, this O'Cedar Mop is indispensable in every household. If you already have one, here's your opportunity to replace it with a new one for securing only TWO SUBSCRIPTIONS.

BUTTER DISH



With an attractively molded glass base, your choice of peach or green, and a non-tarnishable chromium cover, this new Butter Dish is sure to please. Awarded for securing TWO SUBSCRIPTIONS.

NEW ELECTRIC TOASTER



With this new Electric Toaster you can now have crisp, brown toast whenever you want it—two pieces at a time! It is finished in bright nickel and comes with plug and four feet of strong wire attached. A worthwhile reward for securing only TWO SUBSCRIPTIONS.

ATTRACTIVE

TOAST SET



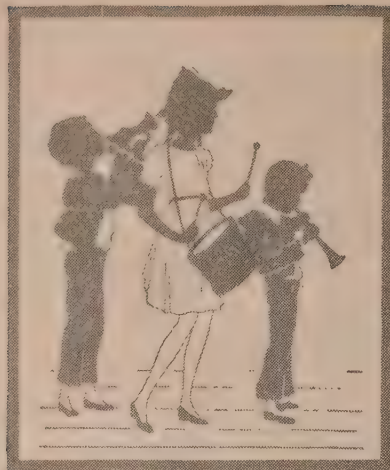
You will be delighted with this new Toast Set. It consists of a china plate with a wide nickel rim and a bright nickel cover. For keeping cold and small hot dishes warm it is indispensable. Awarded for securing FOUR SUBSCRIPTIONS.

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JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST



How the Organ Got Its Stops

(With Apologies to Kipling)

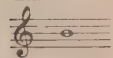
JEAN HAVERSTICK

A Hint

By ELLA THOSTENSON

Like a busy little

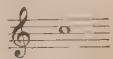
Ex. 1



Practice much
And patiently.

It will not be long, you'll

Ex. 2



Tunes will tinkle
Merrily.

Musical Health

By ESTHER SHAW GIBSON

How is your musical health just now?
And how many of you could pass this test?

I. Have you "musical" heart disease? You know rhythm is the pulse-beat of music. If your time is jerky and uneven and lacking in rhythm, it is like a diseased heart which does not function properly, but skips beats.

The heart is a most vital organ, in our bodies as well as in our music. Do not hurry and accelerate your musical pulse; but practice slowly and steadily.

II. How is your musical digestion? Are you assimilating your musical food? Just as a meal which is wisely selected, carefully prepared, and thoroughly masticated (and also eaten under pleasant environment) does the body the most good, so also does our careful, thorough and happy, "willing-to-do-it" practice count for the most! And our attitude counts for so much!

III. Remember these musical health hints: backs straight, fingers curved, arms and wrists relaxed.

?? ASK ANOTHER ??

1. What is a symphony?
2. What are the usual instruments found in a symphony orchestra?
3. Why is such an orchestra called a "symphony orchestra"?
4. Name three great composers who are well-known for their symphonies.
5. How many movements does a symphony usually have?
6. What is sonata form?
7. Who wrote the symphony called "From the New World"?
8. Who wrote the "Unfinished Symphony"?
9. How many symphonies did Beethoven write?
10. How many symphonies did Brahms write?

(Answers on next page)

ONCE upon a time, when the world was so new and all, way back in the dark ages, when there were no pianos for small girls to practice on, and no saxophones for small boys to blow on, and no ukuleles for anybody to strum on, there lived a boy and his name was Fareeno Wosophilaree (and that means, Small-boy-who-is-never-satisfied-with-what-he-has), but we shall call him Teeny for short; and his mother's name was Mawaro Tepharo Wosophilaree (and that means, Mother-who-has-to-put-up-with-a-small-boy-who-is-never-satisfied-with-what-he-has), and we'll call her Maro for short.

One day after Teeny had practiced for ten whole minutes—but I forgot to tell you that all the small boys and girls in the dark ages played on flutes—after Teeny had practiced for ten whole minutes he sighed and said, "Oh, dear, I wish I had someone to play with me." But his brother was out, and his sister was out. (His mother *wasn't* out or he would probably never have practiced at all—but she couldn't play anyway.)



Just then, and this is the *most* important part, he happened to see the tiny old flute he had had when he first began to play. Just for fun he put them both in his mouth at once and blew on them, and then he had a pleasant surprise, because, instead of sounding like one instrument, they sounded just as if someone were playing with him. And he liked the sound so well that he always wanted to play on two flutes at once.

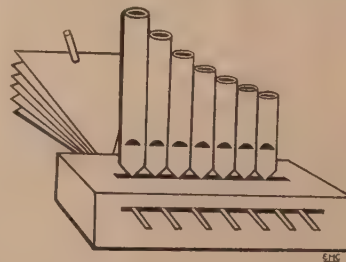
The first thing you know, Teeny had collected all the flutes he could find, his cousin's and his uncle's and his aunt's and his brother's; but even if you could get three or four flutes in your mouth at once, you couldn't very well blow them, could you? So Teeny had to find some other way to blow those flutes, and something to hold them together so they could be blown. What do you suppose he did?

One day he took all his flutes and put them end up through holes in the top of a box like this, and he took the bellows from the fire-place (the very best bellows too) and he blew with all his might with the end of the bellows in the box like

this, and the wind rushed through all the flutes at once. And this time the surprise wasn't quite so nice because they all sounded together like a great jamboree. But he wasn't discouraged, and in a day or two he fastened little pieces of wood to the end of each flute and when he pulled one down it opened that flute and let the air rush through it, and it sounded, so that now he could play just the flutes he wanted. Later he fastened what we call keys (only they were much bigger and more clumsy than ours) to the pieces of wood and pressed them down to open the flutes. And that was what the first organ looked like.

And that was all there probably would have been to it ever, if one day a Troubadour from a far-away country hadn't come to sing at the court of Teeny's father. When Teeny showed him his organ, with great pride, he said scornfully, "That's very well, but *we* have beautiful instruments, some with strings (like violins you know) and others that you blow, but which have a sweet and reedy sound. You can't play those in your organ. All you have are flutes, flutes, till I for one am sick of the sound of flutes."

Teeny said nothing, but his mouth straightened and his eyes blazed, and that night, when the Troubadour played on his instruments, he listened and listened to their tones, and long after the Troubadour had passed on to another place he tried and tried to make flutes (or pipes we call them now) that would sound like them, and after a while he had pipes that sounded like strings, and pipes that sounded like reeds, as well as pipes that sounded like flutes, and some that sounded like no other instrument that the Troubadour or anyone else had ever heard. Teeny put long slides of wood under each set of pipes so that he could stop any instrument he didn't



want to hear, and he called the little knobs that worked those slides "stops."

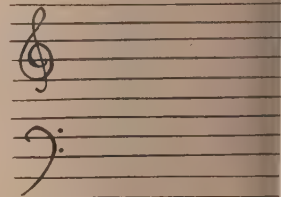
And when you hear some organist say, "How many stops has your organ," he means, "How many instruments can you 'stop' so that certain other instruments may sound out by themselves?"

Listen carefully the next time you hear the organ in church, or listen to a theater organ and see how many "stops" you can discover.

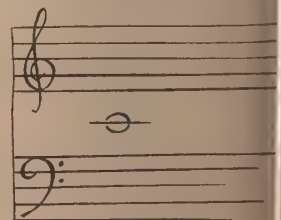
The Great Staff

BETTINA LANDIS GROFF

In Ancient days eleven lines
Composed the lengthy staff,
We call it bass and treble now
Since it's been split in half.



Five lines are in the treble clef
Five in the bass, you see,
We find the sixth line just between
And call it middle C.



A Music Hunt

(GAME FOR CLUB ENTERTAINMENT)

By GLADYS M. STEIN

This is a good game for music club meetings during the month of May.

On many small red cardboard draw different kinds of notes, cards. Confine these to the whole and quarter notes so that even the players can understand them.

Before the guests arrive hide them in the room where the party is to be. After they are all present have them forth for the hearts.

Allow so many minutes for the then have the players add up the notes they have found, counting a quarter-note, two to a half-note. The player with the highest wins.

If you want to repeat this game the spring months you could shape like the following to fit the seasons:

March: Green cards shaped like rocks

April: Different colored cards like eggs.

May: Cards shaped like May flags.

JUNIOR ETUDE—(Continued)



Famous Operas

DIE MEISTERSINGER

is the Ninth Article in this Series) Meistersinger (in English, "The Singers"), is one of the world's most and most popular operas. Every should have some idea of its enter- plot and gorgeous music, even he has not yet had an opportunity the opera.

Wagner wrote both the words and the "Die Meistersinger." reason for the popularity of this is its pleasant humor instead of its tunefulness, its easily under- story, and its interesting characters, the poet, Hans Sachs, who lived sixteenth century, in Nuremberg in any where the scene of the opera is



HANS SACHS

remember reading about the trou- and the Meistersinger who flour- during the middle ages. This opera out this "Guild of Mastersingers" one of their large singing contests. contests were something like the contests of today, only, instead of held for juniors or students, they held for men; and the winner, in- of receiving a gold-medal or a arship, was to have some certain such as, as in this case, the daughter wealthy goldsmith for his bride. Her was Eva.

is was a very important contest and rules were very strict. Everybody was aicing the songs, including Walther Beckmesser who were both in love t Eva, and who both wanted to win. Beckmesser was not a very good musi- and knew he did not have a very good e unless he resorted to some kind of

trickery. Walther, however, had a beau- tiful voice and he dreamed a lovely song; so he went to see Hans Sachs, the minstrel poet, and sang the dream song to him. Sachs wrote it down and helped Walther to sing it more beautifully than before. But Beckmesser found the manuscript and the song and tried to learn it himself, though it was too much for him.

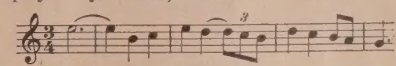
Finally the contest takes place on the banks of a river where grand-stands have been erected for the audience who enter carrying flags and banners.

Beckmesser's turn comes to sing and he tries the stolen song but fails miserably and the people laugh at him. When Walther's turn comes he sings so gorge- ously that everybody is spellbound.

At the end, Eva places a laurel wreath on his head and leads him to her father for his blessing. And probably like most nice stories, they "lived happily ever after."

This *Prize Song*, as it is called, of Walther's is extremely popular. You can get piano arrangements of it (Presser No. 2720 fairly easy, and No. 3018, a little more difficult), but better have it as it should be sung by an artist.

You can get it on Victor record No. 7105 sung by Richard Crooks; and then there are a number of records made in the old manner of recording. Perhaps some of you already have a *Prize Song* record. And there is a 'cello arrangement of it played by Casals, Victor No. 6620.



Prize Song

Then the *Overture* is full of life and brings in bits of the *Prize Song* and the march when the audiences assemble. You can hear this on Victor No. 6651, played by the Chicago Symphony Orchestra. It is well worth getting or borrowing.

Some of the choruses may be heard on Victor No. 9160 and some of Hans Sachs arias, accompanied by the London Sym-phony Orchestra on Victor No. 7425.

If your teacher has kept her old Etudes she will let you look at the March, 1929, issue, for the life of Wagner in the Junior Etude "Little Biography" series.

The Note-in-Between

By ROSALIE GLENN

ELEANOR was practicing on her violin. She remembered her teacher had told her at the last lesson that she must try to play in better tune. She picked up her violin, determined to try hard. Just as she tucked it under her chin she caught a glimpse of a gauzy wing disappearing in a F hole and heard a shuffling and scraping inside. She put her ear down quickly to the opening.

"Do stand still!" she heard. "You don't belong here anyway, and you just crowd us real tones!"

Then a small voice whimpered back, "I couldn't help coming! She made me come, and I can't go away till she lets me."

"Well, I guess it can't be helped then," said another voice more softly. Stand between me and my sister. I'm E and my sister is E flat. And you're just no tone at all but a something in between. How- ever, if you must stay here, do be still!"

Eleanor had been playing the scale of A and she raised her violin to start it again. But when she came to the fourth finger E, or what ought to have been the fourth finger E, she heard the same whiney voice in her ear. "Oh dear, oh dear!" it wailed.

"I'm not E. I'm no tone at all, and I don't belong in a violin but in trees and birds' throats and small streams. Please let me go back to them!"

Eleanor frowned. "I wish I could stretch my finger enough to play a real E," she said, and tried particularly hard, bringing her elbow under the violin as her teacher had told her to do. Sure enough, when again she played the A scale, a pure E sounded out, and the whole violin seemed to vibrate. Eleanor drew a full bow and let the E sound sweetly and long, so that her mother called in from the kitchen, "Now, that's the sort of tone I like to hear you make!"

Then at last the poor little Note-in-Between could slide out of the F hole and fly straight back to his beloved forest, where he no longer need be shoved and shouldered about but could croon and whistle in his own quaint way.

At her next lesson, when Eleanor played the scale of D, the teacher clapped her hands and exclaimed, "In perfect tune! I just knew you could do it, Eleanor!"

Answers to Ask Another

1. A symphony is a composition written for full orchestra. It is divided into several movements, the first movement being written in "sonata form."

2. The usual instruments are: the string choir—violins, violas, violoncellos and double-basses; the wood wind-choir—flutes, oboes, English horn, clarinets, bassoons; the brass-wind choir—French horns, trumpets, trombones, tubas; the battery—drums, cymbals, triangles, and so forth.

3. Such an orchestra is called a sym-phony orchestra because it contains the instruments needed to perform sym-phonies.

4. Haydn, Mozart, Beethoven, Brahms and Tchaikovsky.

5. A symphony usually consists of at least three, though frequently four, move-ments.

6. Sonata form is an architectural plan of composition consisting of: (a) principal theme and secondary theme; (b) the development of these two themes; (c) the restatement section, containing the two original themes. Sometimes the movement is opened by an introduction and con-cluded by a coda.

7. Dvořák wrote the symphony, "From the New World."

8. Schubert wrote the "Unfinished Symphony."

9. Beethoven wrote nine symphonies.

10. Brahms wrote four symphonies.

Letter Box

DEAR JUNIOR ETUDE:

We are sending you a picture of our Rhythm Orchestra. When we were decid- ing on a name for it one little girl said, "Let us name it for our teacher because all great things are named for the person that starts them." We are not great, but hope to grow into a larger orchestra some day, and we named our orchestra for our teacher, "The Lulu B. White Junior Sym-phony." Some of us started piano when we were only three years old and play

very nicely. Two of our members are only five. We like to play in our orchestra and sometimes we play for the Parent-Teachers Association, or at the church. We went to play at the house of one of our mem- bers whose mother is a shut-in. Her father took our picture which I am en- closing.

From your friend,
GERALDINE ARNOLD (Age 9),
Iowa.

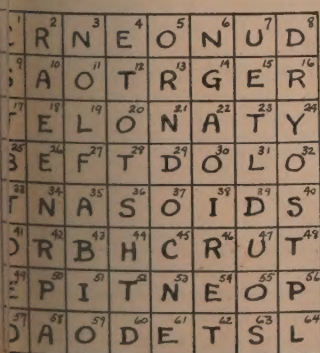


From your friend,
KATHERINE BOLTON (age 14),
Missouri.

Puzzle Square

STELLA M. HADDEN

Begin on any square, move one at a time in any direction, and see how many words you can spell. Answers must give the numbers of the squares as well as the words.



Club Corner

DEAR JUNIOR ETUDE READERS:

We are a group of piano players between the ages of twelve and twenty organized into the "Beethoven Music Club." Our purpose is to study the history of music and the lives of the great composers, and to learn to play and appreciate the music of the composers.

We meet at the homes of our various members and, at the close of each meeting, we have refreshments. We have drawn up a constitution to govern our meetings, and we made out our year books, which was very enlightening work. Our colors are black and white—the colors of the piano keys. Our pins are very attractive with a small note as a guard. "Practice Makes Perfect" is the motto we try to live up to. We are enclosing one kodak picture.

From your friend,
KATHERINE BOLTON (age 14),
Missouri.

JUNIOR ETUDE—(Continued)

JUNIOR ETUDE CONTEST

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories or essays and answers to puzzles.

Subject for story or essay this month—"Playing Duets." Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete whether a subscriber or not.

All contributions must bear name, age and address of sender written plainly, and must be received at the JUNIOR ETUDE

Music and Life

(PRIZE WINNER)

All music and all life have three fundamental elements—rhythm, melody and harmony. Rhythm is the pulse of music through systematic grouping of sounds in metric units. In nature we find rhythm in the regular recurrence of the seasons, in the opening and closing of the flowers, and in the steady regular beat of the heart as well as in our breathing and walking. A succession of musical tones governed by rhythm makes a music melody. Seasonal variations and different colors of vegetation express nature's melody. Man expresses melody (life work) by means of the fundamental sense of rhythm through various mediums—music, art, science or the professions. When pleasing melodies of several voices or instruments are simultaneously heard the effect is called harmony. Blending of the seasons and floral color combinations establish nature's harmony. The success of man's life attests its harmony.

ESTELLE BROWN (Age 14),
California.

Music and Life

(PRIZE WINNER)

Music seems to some people to be a part of their lives. I myself, although I have no talent, like to hear good music. Music goes hand and hand with life, life with its high and low moments, its sad and cheerful ones, over life's mountains and valleys.

Life in some aspects is like a rose. It starts growing, becomes a bud, then a full grown flower and finally dies and withers away. So, most geniuses of music live, blossom and die. Sometimes, when a feeling of sadness comes over them, they compose and play music filled with pathos, and when they are happy and joyous they compose and play music befitting the occasion of their happiness.

Therefore music is as much dependent on life for its existence as beauty is on nature.

DWIGHT A. DONNAN (Age 12),
Missouri.

ANSWER TO FEBRUARY PUZZLE

M-elody
E
Ja-N-u-ary
D
E
L-egato
S-chubert
S-harp
L-O-hengrin
H-aydn
Tu-N-e

PRIZE WINNERS FOR FEBRUARY PUZZLE

Glenn Neimeyer (Age 13), New Jersey.
Arthur May (Age 14), Wisconsin.
Cecil C. Jones, Jr. (Age 10), Idaho.

Office, 1712 Chestnut St., Philadelphia, Pa., before the fifteenth of May. Names of prize winners and their contributions will be published in the issue for August.

Put your name and age on upper left hand corner of paper, and address on upper right hand corner of paper. If your contribution takes more than one piece of paper do this on each piece.

Do not use typewriters.

Competitors who do not comply with ALL of the above conditions will not be considered.

Music and Life

(PRIZE WINNER)

Music and life are like a great tapestry, in that they are interwoven and are essential and similar to each other. Music is connected by fine strands to life and is the essence of living.

Music is living. In it we find the beauties of nature, the songs of the birds, and the clean, sweet odor of wild things growing. In music are the different moods: gladness, sorrow, fear, despondency, uplifting worship, and the reverent and soul-stirring joy of being alive.

Life is also music. There is music in the roar of a big city. Music in the chirp of crickets at country twilight; and music in the tide of the ocean.

When we are happy or when we are blue, where do we find the means of expression? In music. Where there is music, there is life, and, where life is, there is music.

VIRGINIA S. HALL (Age 15),
California.

HONORABLE MENTION FOR FEBRUARY PUZZLES:

Eileen Rehler, Rose Marie Sutton, John A. Low, Bertie Wolpert, Mildred Eleanor Thompson, Helen Louise Redfield, June Habert, Betty Lambert, Viola Beck, Bennett Imholte, Edgar Tice, Alida Booth, Henrietta Huber, Shirley Ostrow, Vera Weber, Hilda Anderson, Jacqueline Carpenter, George S. Bragg, Marjorie Lee Cooper, Abnes Bennett, Jeanne Dunne, Wilmoth Shackleford, Francis R. Souder, Bernice Beck, Clara Christina Gehrig, Marshall Huntley, Rose Boyd, Elmo Francis Cozza, Harriet Jane Holmes, Mary Knight, Madeline MacDonald, Estelle Brown, Doris Rogstad, Marcella J. Moyer, Robert Desrochers, Mary Woolard, Olga Filipovich, Betty Washburn, Dorothy Spilker, Nancy Fewell, Betty Adams, Ruth Kaufman, Elizabeth Beulstour, Muriel Todd, Robert C. Peters, Jack Kemper, Harriet Applegate, Evangelin Carter, Theresa Schaalzo, Ebba Olsen, Cecil C. Jones, Jr., Mary Elizabeth Wood, Jean Hornung, Julia Elizabeth Comte, Lila Smith, Mae Garber, Kermit Lower, Mary Katherine Power, Teresa Ballard, Mabel Perdue, Catherine Reider, Ethelynde Ballance, Mary Helen Ross, Elizabeth Anderson, Dorothea Eklund, Alice Ffarek, Ella Dundas, Virginia Howard, Louise McChesney, Mary Helen Moody, Stella Folmer, Alice Jay Reiling, Shirley Burgess, Katherine Leibetter, Dorothy Braber, Sarah Kerbin, Maudie Winick, Patricia Anne Avery, David Bytovevski, Charles Bahn, Esther Wells, Anita Leonard, Marjorie Cross, Sue Kobayaski, Viola Back, Grace E. Spofford, Helen Pitzing, Margaret Vogt, Marian Elenbass, Robert Haring, Grace Tallman, Margaret Fane, Theresa Weinberger, Keith A. Dodge, Helen Hicks, Virginia Humbach, Ardle Wright.

HONORABLE MENTION FOR FEBRUARY ESSAYS:

Esther Sauter, Sara Rathbone, Betty Johnson, Marjorie Johnston, Shirley Ostrow, Betty Young, Ernestine Weidner, Jimmie Gay, Eleanor Daniel, Annemarie Nix, Beatrice Healey, Florence Shribman, Alice Rose Bakutis, Clarence A. Olsen, Nancy Fewell, Margaret Rose Sebok, Julia Elizabeth Comte, Marguerite Ryan, Adeline Hintz, Helen Korzenowski, Evangeline Carter, Lucile Cooke, Hortense Breskin, Lucile M. Young, Jose Hocking, Edna May Douglas, Olga Filipovich, Wilma Offer, Rose Geller, Jeanne Rammec, Minnie Crahan, Beth Keller, Donald Cummings, Gus Bahn, Virginia Howard, Margaret Caster, Carey Williams, Helen Billy Baker, Tom Graham, Teresa A. Gibbs, Clara Alleding, Phyllis Ingalls, Flora Blumenthal, Anita Leonard, Marjorie Cross, Sara C. Badger, Laura Frances Vaughn, Dorothy Robinson, Ida Leaf, Dorothy Emerson, Louise Dick.

Scenes from the Life of Franz Joseph Haydn

(Continued from page 320)

SECOND BOY

Quick! Start singing! Here comes Reutter.

(Exeunt the boys, singing the Emperor's Hymn. Enter Reutter and a Helper.)

REUTTER

(Watching Joseph as he goes out)
I don't like that boy Haydn.

HELPER

Why, master, that boy is the smartest of all, and he works twice as hard as any other boy.

REUTTER

That's just it; he is too smart.

HELPER

Master?

REUTTER

That's just what I mean. Listen. I am not a young man. Soon it will be hard for me to hold my place, if a smarter fellow comes along. I'm afraid of that Haydn; for he is the ablest boy that has come to the Dom in my lifetime.

HELPER

But master, he is only a boy.

REUTTER

Yes, but in music age doesn't mean so much. I teach him just as little as possible. But that doesn't matter. He teaches himself. Why, his father sent him some money and that rascal spent it all in buying a book on harmony. If I had my way I would throw him out on the street.

HELPER

Without a penny?

REUTTER

Certainly. I don't need him now. His voice is no good. His brother Michael sings far better already. Why, even last Sunday the Empress was so pleased with Michael's voice that she gave him twenty-four ducats.

(Enter a boy crying)
What's the matter with you?

BOY

Please, Sir, while I was practicing in the choir room Joseph Haydn got a pair of scissors and cut the tail off my wig.

REUTTER

This is too much!

(Shouting)

Send all the boys in.

(The boys come in)

REUTTER

Joseph Haydn, what does this mean?

JOSEPH

Please, sir, I didn't mean it. He hid my new book and it made me mad.

REUTTER

Do you know what this means? This is your last day at the Dom. Go pack your things and get out.

JOSEPH

But I haven't a penny.

REUTTER

You should have thought of that.

JOSEPH

I am thinking of a great many things. I am thinking of dirty rooms, mess food and of you who promised to care of me and to teach me. The thought that I have learned I had to learn it.

REUTTER

Begone, before I beat you with the inch of your life.

JOSEPH

Oh, I'm not afraid of you now. The only way in which you will be remembered will be because I sang in choir.

(All of the boys start laughing)

REUTTER

Shut up, everyone! Or I will punish you all!

JOSEPH

Good-bye, dear St. Stephens, and friends. I love you and shall never you.

(Exit Haydn)

REUTTER

Hurry, you rascals, or you will be punished for Mass.

CURTAIN

(Other playlets, available in "The Playlets for Young Folks," deal with lives of Handel, Mozart, Beethoven, Mendelssohn, Chopin, Schumann and others. A playlet dealing with Schubert appeared in THE ETUDE for August, 1931.)

A list of simple pieces by Haydn may be used in a preliminary "Haydn Cital," is given herewith.

PIANO

Two Selections from Haydn—12990.

Theme with Variations in C—13234.

Minuet from "Military Symphonies" Presser 19889.

The same for four hands—18937.

Allegro from "Sonata in E flat" ser 12118.

VOICE

Dearest Maiden, Hear My Song, Church Company.

My Mother Bids Me Bind My Hair, Presser 2481.

A Wealthy Lord—Presser 22686.

She Never Told Her Love—Oliver Company.

Also Haydn Lieder, 1351 Peters.

VIOLIN

Ox's Minuet—Presser 16374.

Minuet e Allegro—Presser 1943.

Minuet—Haydn-Burmester—B. 30hne.

Gypsy Rondo—John Church Co.

"But there is one thing we must take to heart. Our good times come through ourselves. They will not come as a gift of the government Providence, but as an effort of the people. The essential duty of government is to support and protect the people in their proper province, and to undertake to do for them what they can do better for themselves."

—SAMUEL INSULL

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KEEPING UP TO DATE

By William Branton

American industries have been notoriously ready to put machinery costing millions of dollars upon the junk heap, often after that machinery had been installed for a little more than a year or so. That is, new discoveries have been made so rapidly and new processes have appeared in such extraordinary succession that the machine designed to produce a certain result one year ago becomes antiquated at the present day—so antiquated indeed that it is reducible to an expense charge upon operations. This in an age of competition may warrant the introduction of entirely new machinery.

All of these remarks sound like the effusion of an efficiency man; but American industrial advance has been built upon the alertness with which American businessmen seize new ideas, watch for opportunities, improve organization, and accelerate production. In music new ideas are continually coming up. They do not represent radical differences but rather little refinements in technic and method, better understanding of old principles as seen through the spectacles of modern pedagogy and psychology.

No teacher, no matter how well established, can afford for very long to neglect keeping in touch with the latest thought. Whence come these new ideas that serve to keep one up to date? Usually they proceed from master minds with unusual initiative. Such minds are rare and command the respect and admiration of all. They also as an actual consequence bring larger fees to their creators. As a rule these creators find their most fertile field for the propagation of their thoughts in the great art centers and that is the reason why teachers, especially young teachers, who realize the vast importance of keeping up to date, have made it a practice to devote a part of their summer vacation period to summer study.

The writer, who has been connected with musical education for many years, has watched the careers of young teachers, especially those in the smaller towns, and has found that the ones who progress are invariably the ones who take advantage of summer study. This year many unusual advantages are offered to teachers, advantages that were never known before. Large institutions have determined to keep open their classes during June, July and part of August, and there is no question that these, as well as many private teachers, will be extremely busy. It is most desirable to make arrangements as far in advance as possible; but, if you have not yet made arrangements, accommodations can always be secured at the last moment.



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The advertising service offered by THE ETUDE on this page can be made an invaluable adjunct to the publicity program of any established teacher in the metropolitan music centers. Thousands of our readers are interested in taking advanced work in the larger cities, and the private teacher may reach these prospects through these columns quite economically.

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DAVID BISPHAM

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DAVID BISPHAM, the great vocal genius whose fame will be long remembered, selected the 44 ancient and modern songs for this album and personally supervised all editings, revisions and translations. Actual lessons are given on several of the numbers. Singers as well as music lovers interested in the best of music should have this volume.

SCHUBERT ALBUM

Twenty-four Compositions by Franz Schubert

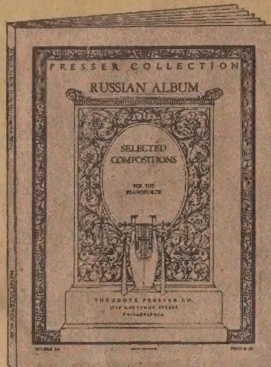
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IF you are familiar with the beautiful melodic qualities of Schubert's compositions, you will enjoy thoroughly having a volume of Schubert's numbers for piano. If you have never made the acquaintance of many of Schubert's melodies, then this album holds a treat for you. The good pianist not only will find these numbers interesting, but the average player also is able to enjoy playing them since they do not possess any forbidding keyboard work.

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RACHMANINOFF'S compositions are looked upon as the acme of perfection among modern pianoforte writings and several of them have attained universal popularity. Those with the greatest appeal have been selected for this album and they are worthy of serious study by the good pianist.



FOUR-HAND EXHIBITION PIECES

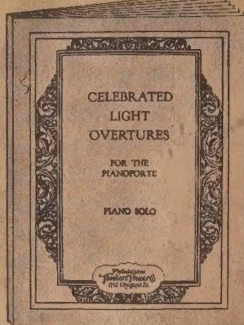
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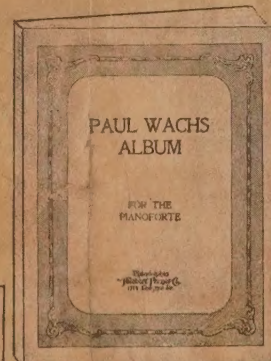
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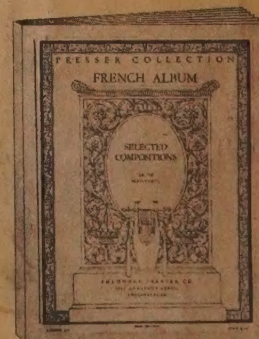
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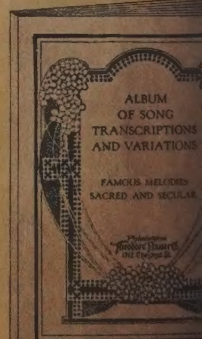
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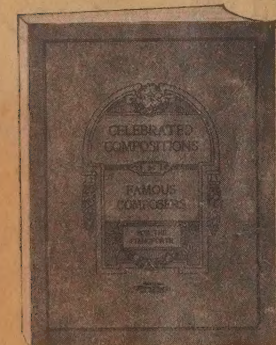
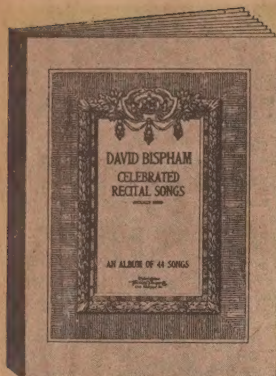


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